



This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

Usage guidelines

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

- + *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.
- + *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.
- + *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.
- + *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

About Google Book Search

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at <http://books.google.com/>

EducT 759.14.285
Manual

STORY HOUR READERS MANUAL

COE AND CHRISTIE



AMERICAN BOOK COMPANY

Edna 2268.213.5



Harvard College Library
THE GIFT OF
GINN AND COMPANY



,40

3 2044 081 491 706

Superseded.

STORY HOUR READERS

MANUAL

BY
IDA COE, Pd.M.
ASSISTANT PRINCIPAL, PUBLIC SCHOOLS
CITY OF NEW YORK

AND
ALICE J. CHRISTIE
PRIMARY TEACHER, PUBLIC SCHOOLS
CITY OF NEW YORK



AMERICAN BOOK COMPANY
NEW YORK CINCINNATI CHICAGO

Edg 2268, 213. 5

HARVARD COLLEGE LIBRARY
GIFT OF
GINN & COMPANY
MARCH 17, 1927

3

COPYRIGHT, 1918, BY
AMERICAN BOOK COMPANY.

COPYRIGHT, 1918, IN GREAT BRITAIN.

STORY HOUR READERS MANUAL.

W. P. 3

CONTENTS

	PAGE
PRINCIPLES OF READING	7
Fundamental Principles	7
Application of Principles	7
Learning to Read	8
The Reading Process	10
Method of Teaching	11
Aids in Teaching	16
Explanation of Terms	18
PART I. FIRST YEAR—FIRST HALF	19
Correlation	22
Dramatization	33
Sight Words and Phonetic Lessons	38
Phonetic Lists	55
Teaching Vocabulary	58
Words in Groups	61
Visualization and Penmanship	62
Written Language	62
Devices for Sight Words	64
Devices for Ear Training	66
Devices for Phonetics	67
Correlated Occupations	68
Games for Recreation	69
Mother Goose Rhymes	71
Rote Songs	75

PART II. FIRST YEAR—SECOND HALF	79
Dramatization	80
Sight Words and Phonetic Lessons	82
Words for Testing Phonetic Power	99
Teaching Vocabulary	101
Words in Groups	103
Written Language	104
The Alphabet	105
Poems	105
Rote Songs	116
GUIDE TO ENUNCIATION	119

FOREWORD

THE stories used in the Story Hour Readers were written for the purpose of establishing the reading habit early in life, through the interest they may arouse. Their content is within the comprehension of the youngest child, who will read eagerly about his friends in the folklore world.

Mother Goose rhymes and folklore tales are used extensively.

Young children live over again the activities of primitive man. Everything is concrete and alive to them, but abstract ideas are beyond their comprehension. Therefore, the stories selected are full of life and of the activities that appeal to childhood.

Dialogue and dramatic action are great sources of delight, and are very valuable during the early days of school life, as they are play and represent the other natural activities of children.

Long descriptions are unnecessary in a child's book. They have been omitted, because the imagination of a child fills the void which needs explanation to the adult.

The rhythm of the jingle is irresistible. Its mingling of sense and nonsense arouses the imagination of children, and its fascination appeals even to the slowest pupils, who might not respond to less exciting stimuli. For this reason jingles precede most of the stories in the first and second books, and are associated with them. Jingles are used also for basic work in phonetics during the first half year.

The moral of a story is obvious to a child, and the adult's

point of view should not be forced upon him. The teacher's interpretation of the story, however, will influence the class. The misfortunes of any of the characters should be dwelt upon only when they are the result of wrongdoing or unwise conduct. To produce the most wholesome effect upon the children, the teacher should be optimistic.

The following suggestions, which are meant for the teacher only, are given merely as an aid to interpretation:—

FIRST YEAR — FIRST HALF

Bo Peep and Her Sheep

Little Bo Peep found the sheep herself.

Persistent effort is rewarded.

The Little Tin Soldier

The king thanked them and gave each one a medal.

Devotion to country is rewarded.

Bunny Bunting

Obedience to parents.

FIRST YEAR — SECOND HALF

Piggy Wig's House

Coöperation brings happiness and contentment.

For description of games mentioned, see "Games for the Play-ground, Home, and Gymnasium," by Jessie H. Bancroft, and "Song Stories for the Kindergarten," by Mildred J. and Patty S. Hill. Several of the songs in this book are from Elliott's "Mother Goose Melodies Set to Music."

THE AUTHORS.

PRINCIPLES OF READING

FUNDAMENTALS

THE following general principles of education should be applied in teaching reading:—

1. A complete thought, though vague, is first presented. This is followed by analysis of the thought into parts, and a study of the parts, including the necessary drill. Finally, the parts are recombined into the complete thought, a clarified whole.

2. There is "no impression without expression." Therefore the child's initiative and self-activity should be employed to produce clear and vivid images.

3. Education is a reorganization and enlargement of experience; in common phrase, "from the known to the unknown."

When these principles are applied, memory becomes a by-product of the educational process, and the faulty rote method of teaching is avoided.

APPLICATION OF PRINCIPLES

1. **Wholes, to Parts, to Wholes.** — The vague whole is acquired by the children through listening to the story told by the teacher, and by the exercise of their own self-activity in dramatization. The story is first analyzed, and then built up synthetically by the teacher, sentence by sentence, at the blackboard. The sentences are afterwards separated

into groups of words, the groups into single words, and the words into sounds. The final step is the reading of the whole story from the reader.

2. **Self-activity.** — The interest aroused in the story, as the teacher tells it, stimulates the impulse for motor activity. This leads to the dramatization of the story. Dramatization appeals to children, because what a child does makes the deepest impression on him. Dramatization also stimulates the emotions, and thus secures intense interest. Through dramatization the child *lives* the story.

3. **From the Known, or Familiar, to the Unknown.** — The Mother Goose rhymes are known by most children. Besides, many of the stories in this series of readers deal with experiences common to children, and the characters are placed in familiar situations. All this material forms a connecting link between a child's former experiences and the new ones he is about to acquire.

LEARNING TO READ

1. **The Thought Element.** — The problem of learning to read is to establish in the mind of the learner an association between the thought expressed in symbols and the symbols which represent the thought.

The thought is the vitalizing element. Literature should be used from the beginning. The selections should be of such a character as to appeal to children. The whole life of a child is saturated with imagination and feeling; therefore the content of his reading matter should satisfy his imaginative and emotional cravings. It should also represent action. That is, it should be dynamic rather than meta-physical.

Mother Goose melodies delight little children. The rhymes contain many familiar characters which are clothed in enough mystery to appeal to a child's imagination. They are real, — his companions, — and belong in his world. The rhymes and jingles are memorized readily because of the *rhythm*, which is one form of natural expression. These melodies are excellent for ear training also, and may be used for basic work in phonetics.

2. The Symbol Element. — In learning to read, the child must associate the thought with the symbols. These are of two kinds, namely, the *visual* and the *vocal*.

Visual Symbols: Written Words or Letters. — After a sentence has been presented as a whole and associated with its thought, single words and groups of words should be selected for recognition and drill. Then they not only have significance in themselves and in their present relations, but they also are tools for future use in reading.

Vocal Symbols: Spoken Words or Single Sounds. — Each visual symbol, whether of a sound, a word, or a group of words, has its corresponding vocal symbol.

An early association between the visual symbols and the vocal symbols is necessary, because the child learns to read orally first. This applies to sentences as wholes, to words, and to letters.

3. The Phonetic Element. — The first analysis of the story is into sentences, groups of words, and single words. A further analysis is necessary, separating the words into single sounds or combinations of sounds for phonetic use.

There are several distinct aims to be kept in mind in the study of phonetics; namely, ear training, correct pronunciation and distinct enunciation in reading, and the acquiring of phonetic power.

There should be ample drill in ear training in order that the child may become sensitive to the correct pronunciation of words. Exercises in enunciation are necessary also in order to secure clear, distinct, and pleasing oral reading.

Phonetic power is the means by which the child is able to assist himself in reading new material. Constant practice in phonetics gives him the ability to find new words for himself.

THE READING PROCESS

Teaching reading is the process of associating in the child's mind a thought and its symbols. The union of these elements is necessary to both silent and oral reading.

1. **Silent Reading.**—Children should be trained from the first to form the habit of reading silently. A good method is to have a group, or class, read silently a part of the story specified by the teacher. When each child has finished the silent reading, he stands and tells, in his own language, what he has read. The union of meaning and symbol is thus accomplished. In this way the child's power of getting thought from the printed page is gradually developed.

2. **Oral Reading.**—Oral reading should be preceded always by silent reading, in order that the child may be in possession of the thought before attempting to read it aloud. Oral reading goes a step further than silent reading. The thought obtained through silent reading is given audible expression, and in this way is communicated to others. This kind of reading demands of the child the power to understand the thought and to give it at the same time. In order that the oral expression may be natural and agreeable, the content of the reading matter should appeal to the reader, and should be expressed in suitable language.

METHOD OF TEACHING

- I. Telling the Story.
- II. Dramatization.
- III. Blackboard Work.
- IV. Analysis
 - 1. Words in Groups.
 - 2. Sight Words.
 - 3. Phonetics.
- V. Reading from Books.

I. TELLING THE STORY

The teacher should *tell* the story, using the language of the text. She should tell it in such a way as to appeal to the imagination of the children, and to arouse keen interest and emotion. The teacher must be thoroughly in sympathy with the six-year-old child, and must live again in spirit the delight she felt when she was first introduced to the "Once upon a time" world.

It is very important to rehearse the story before presenting it to the class. The teacher must know where the emphasis is to be laid, for little children are great imitators, and the final results are dependent upon first impressions. So, when telling parts of the story that later are to be repeated frequently for drill, the teacher should be sure that the child gets a vivid impression of the story the first time he hears it.

The teacher should show emotion and should impersonate the characters as exactly as possible, employing such bodily activities as the imagination suggests. All this will secure

the very best kind of attention from the children, who will then be all alive and eager to play, or *dramatize*, the story.

NOTE. — Read Bryant's "How to Tell Stories to Children."

II. DRAMATIZATION

Before the reproduction of the story by dramatization, it is well for the teacher to have a few of the pupils tell what some of the characters said, and show their manner of saying it. In most cases this will be an imitation of the teacher's presentation.

The descriptive part should be told by the teacher at first, until the pupils are able to tell it.

For explanation of the dramatization of "Bo Peep and Her Sheep," "Humpty Dumpty's Fall," and "Jack Horner and the Pie," see Dramatization, pages 33-37.

III. BLACKBOARD WORK

Dramatization of the story is to be followed by reading from the blackboard. The use of print instead of script is advised, so that the *visual image* obtained from the blackboard may be employed directly by the children when reading from the books. Children read more than they write in the first year, and it saves time and effort to use print. The script forms will be taught in the visualization and penmanship lessons. (See page 62.)

NOTE. — The blackboard work should be neat. The printing should be done compactly and carefully. The sentences should be printed one at a time, because children will grasp the thought more readily when it is of gradual growth.

Illustration : —

LITTLE BO PEEP AND HER SHEEP

Little Bo Peep lost her sheep.

She looked and looked but could not find them.

Then she went to Little Jack Horner.

“ Please, Little Jack Horner, help me find my sheep.”

Little Jack Horner sat in a corner.

(1) Obtain from the children, by questioning, the above sentences.

QUESTIONS : What did Little Bo Peep lose ?

What did she do ?

Then to whom did she go ?

What did she say to Little Jack Horner ?

Where did Little Jack Horner sit ?

(2) The sentences should be read as a unit.

(3) For good expression, emphasis should be made on the important word, or group of words, in the sentence. For example, “ *Please*, Little Jack Horner, help me find my *sheep*.” “ *She looked and looked*.”

(4) The lesson should be read finally as a unit.

IV. ANALYSIS

Knowledge of words is the product of gradual attainment. It is not important that a child should know all the words of the stories that he reads at first, hence only those words are presented for drill that present concrete ideas, or are readily acquired through association. It is unprofitable and

uninteresting to dwell upon any single story until every word is learned. The words in the stories that follow are just as valuable, and their frequent repetition in the text makes them familiar.

1. Words in Groups. — The selection of a group of words in the sentence is the first step in analysis. The ready recognition of groups of words as wholes is the best method for securing good expression in oral reading. It prevents the halting, hesitating calling of words which sometimes passes for reading.

Groups of words are selected also in order that the children may learn the more abstract words in their proper relations.

Illustration : —

On the way he met Red Fox.

On the way should be taught as a unit, and not as three separate sight words.

2. Sight Words. — It is important for a child to enlarge his vocabulary as rapidly as possible. The material presented in these books helps him to do this. Words are selected from the reading lessons for recognition and drill. At first, the words selected should have concrete associations. The emphasis on this drill must not be diminished as the child gains phonetic power. The following aids are suggested : —

- (1) Perception cards.
- (2) Charts.
- (3) Blackboard exercises.

(See Devices, pp. 64-65.)

3. Phonetics. — From the beginning, the teacher of reading should have a goal in mind : namely, the ability of a child to recognize new words without aid. This gives him independence in reading. The ability to recognize new words *for himself* is acquired through the study of phonetics, and there is no branch of teaching reading that is more important. Daily drill is necessary in order that children may acquire phonetic power.

The basis of the study of phonetics is the analysis of words. In the first book of this series of readers the phonetic lessons are derived from the words found in the jingles. Words readily recalled have been selected for analysis, and are presented for phonetic study.

Illustration : —

ran — r. From Hey, Diddle, Diddle.

fall — all. From Humpty Dumpty.

After a child has learned the sounds of a number of single letters he is ready to blend these with families to form new words. The families selected are so familiar that he unconsciously makes a silent blending at once while pronouncing the new word.

Illustration : —

fall, not f all

tall, not t all

hall, not h all

(See Devices, pp. 66-67.)

Summary. — Constant drill upon groups of words, sight words, and phonetics is necessary until the reading process becomes mechanical, so that the child can attend to the *thought* wholly.

READING FROM THE BOOK

Reading of the Story as a Whole from the Book. — Before reading the lesson the pupils should find the sight words and the various groups of words in it, and should sound the required phonetic words. They should read the sentences silently at first, in order that they may gain the thought before trying to express it orally.

As the pupils gain power they should be encouraged to read more than one sentence at a time. It is an excellent plan to have a page or story read as a whole.

AIDS IN TEACHING

Class Groups. — For more efficient and individual work the class, unless it is small, should be grouped. Some children progress rapidly and require little attention. Such children should work in a group by themselves. Others are slower and need more assistance. These again should work in a separate group. Under ordinary conditions the group arrangement is advantageous in every respect. Of course with small classes in rural and private schools such group divisions may not be feasible.

Handwork. — As early as possible in the term, the teacher should plan some handwork which will keep one group of children employed while she is busy with the other group. The children should know definitely what is required of them in this handwork. Otherwise they are likely to become careless.

The handwork may include : —

(1) Tracing, cutting, and mounting objects referred to in the various stories ; for example, one of Bo Peep's *sheep*.

(2) Free-hand paper cutting of objects mentioned in the

stories; for example, the *dish* that ran away with the spoon, in Hey, Diddle, Diddle.

(3) Free-hand drawing of the objects mentioned in the stories.

(4) Imaginative drawings to illustrate the stories.

For suggestions regarding handwork to be used with special stories, see Correlated Occupations (p. 68).

Perception Cards. — These are to be used as aids to rapid recognition of, and for drill upon, single words, groups of words, and phonetics. There are three sets of the perception cards for use with the book for First Year — First Half, and three for First Year — Second Half. They include: —

(1) Words in Groups.

(2) Sight Words.

(3) Phonetic Words.

Outline Pictures. — These are to be used especially for recognition in association with the stories. They may be employed also as models for free-hand drawing, and for tracing the outlines of the various animals represented.

Charts. — The teacher may make charts of various kinds. Oak tag 24" by 36" is probably the best paper for a foundation, but if this is not readily available, any heavy brown paper will serve. (See page 64.)

CLEAR AND DISTINCT UTTERANCE

The value of distinct articulation cannot be overestimated. Without it good reading is not possible.

Articulation depends upon the action of the muscles of the jaws, palate, tongue, and lips. It is, consequently, purely a physical exercise.

In large part, the indistinct utterance of children in conversation, recitation, and reading is due to the influence of environment. If children live in a community where language is improperly spoken, their only opportunity to learn to speak correctly is in the classroom. Therefore, the teacher should give as much time as possible to exercises that promote clear and distinct utterance. (See Guide to Enunciation.)

EXPLANATION OF TERMS

Sight Word. — A word taught as a whole. The sight words selected at first should have concrete associations.

Words in Groups. — When sight words are abstract, they should be presented in a context; for example, *She looked and looked*. The word *and* should not be taught as a single sight word, but should be associated with words or groups of words.

Phonogram. — A representation of sounds, either simple or in combination.

Words for Phonetic Use. — Sight words that are afterwards separated into phonograms; for example, fall — all; fall — f.

Phonetic Words. — Words to be recognized by means of their phonograms.

Families, Combinations, Between, Beginnings, Endings. — Two or more sounds joined together and pronounced as wholes.

Blending. — Combining sounds to form words or parts of words.

PART I

FIRST YEAR—FIRST HALF

DURING the first few days of school, while the teacher is organizing her class, regular work is impossible. This is a good time to teach some of the jingles in the first book. The characters found in the jingles occur in the stories, hence the jingles should be taught far in advance of the stories based on them, in order that the children may be familiar with the characters.

Little Miss Muffet and Humpty Dumpty should be memorized. Little Bo Peep and Little Jack Horner may be taught as rote songs. Sheep may be used as a subject for nature study and for conversation. Little Bo Peep's crook may be drawn with crayon. Pictures of sheep may be cut and mounted, or drawn. In this way memorization, nature study, conversation, and handwork may be correlated with the reading.

Ten steps are outlined, representing the correlated work for the first ten weeks, but the steps indicate the *order* in which the work is to be taken up, rather than the *time*, because classes vary in ability.

The last ten weeks' work is not outlined, and the teacher may use her own initiative, adapting the work to her class.

MOTHER GOOSE RHYMES

1. Little Bo Peep.
2. Little Miss Muffet.
3. Humpty Dumpty.
4. See, Saw, Marjory Daw.
5. Dickory, Dickory, Dare.
6. Handy, Spandy, Jack-a-Dandy
7. Ding, Dong, Bell.
8. Little Jack Horner.
9. Hey, Diddle, Diddle.
10. Old Mother Hubbard.
11. Little Boy Blue.
12. Bye, Baby Bunting.
13. Simple Simon Went A-Fishing.
14. Baa, Baa, Black Sheep.
15. Mistress Mary.

BASIC STORIES

1. Bo Peep and Her Sheep.
2. Humpty Dumpty's Fall.
3. Jack Horner and the Pie.
4. Mrs. Sugar Bowl's Party.
5. Mother Hubbard's Party.
6. Red Hen's Nest.
7. Red Hen and Brown Fox.
8. The Cat and the Goose.
9. The Little Tin Soldier.
10. Boy Blue and the Drum.
11. Bunny Bunting.
12. Why the Rabbit Laughed.
13. The Buckwheat Boy.
14. The Naughty Billy Goat.

SUPPLEMENTARY STORIES

5. Dish and Mrs. Sugar Bowl.
7. The Cat and Miss Muffet.
9. Red Fox and the Nest.
11. Gray Duck and Brown Fox.
13. The Greedy Lion.

GAMES

Visiting Game.
The Musicians.
Jack be Nimble.
A Visit to the Menagerie.
A Visit to the Farmyard.
A Visit to the Toy Shop.

ROTE SONGS

Little Bo Peep.
Humpty Dumpty.
Hey, Diddle, Diddle.
See, Saw, Marjory Daw.
Little Boy Blue.
Răb, Rěb, Rīb, Rōb, Rüb.
Fā, Fē, Fī, Fō, Fū.

TIME DISTRIBUTION OF STORIES

First Five Weeks — Basic	Bo Peep and Her Sheep. Humpty Dumpty's Fall. Jack Horner and the Pie. Mrs. Sugar Bowl's Party. Dish and Mrs. Sugar Bowl.
Sixth Week — Basic	Jack Horner and the Pie. Mrs. Sugar Bowl's Party. Dish and Mrs. Sugar Bowl. Mother Hubbard's Party. The Cat and Miss Muffet.
Seventh Week — Basic	Mother Hubbard's Party. The Cat and Miss Muffet. Red Hen's Nest. Red Fox and the Nest. Red Hen and Brown Fox.
Eighth Week — Basic	Red Hen and Brown Fox. Gray Duck and Brown Fox. The Cat and the Goose.
Ninth Week — Supplementary	The Greedy Lion. The Little Tin Soldier. Boy Blue and the Drum. Bunny Bunting. Why the Rabbit Laughed.
Tenth Week — Basic	The Buckwheat Boy. The Naughty Billy Goat.
Eleventh Week — Supplementary	
Twelfth Week — Basic	
Thirteenth Week — Supplementary	
Fourteenth Week — Basic	
Fifteenth Week — Basic	
Sixteenth Week — Basic	
Seventeenth Week — Basic	
Eighteenth Week — Basic	
Nineteenth Week — Basic	

CORRELATION

STEP 1

Basic Story. BO PEEP AND HER SHEEP.

See Steps 1, 2, 3 (p. 38).

1. Music. Song: Little Bo Peep.

Teach the song, Little Bo Peep, by rote. See Rote Songs (p. 75). The teacher sings the song through, first. Then the children imitate her, as she sings one line at a time, using the words of the song. The melody may be sung to the syllable *loo*, for practice in securing pleasant tones. The children who learn the song first may sing it for the rest of the class.

2. Memory Selections. Little Miss Muffet.

Humpty Dumpty.

Little Jack Horner.

The children should learn the Mother Goose rhymes by imitation. Care should be taken to secure good expression and well-modulated tones. Teach the version of the rhymes given in this manual. See Mother Goose Rhymes (p. 71).

3. Nature Study. Sheep. (Have picture of the sheep.)

4. Conversation. Little Bo Peep's Sheep.

5. Classroom Decoration. Draw or mount pictures illustrating Little Bo Peep, Little Miss Muffet, Little Jack Horner, and Humpty Dumpty. As the new characters appear in the stories, include them in the decorations. For suggestions for classroom decorations, see Classroom Decoration (p. 63).

6. Story-telling. Bo Peep and Her Sheep.

The teacher should tell the story, using the exact words of the text. See Telling the Story (p. 11).

7. Dramatization. Bo Peep and Her Sheep.

See dramatization of Bo Peep and Her Sheep (p. 33).

8. Sight Words. During the first week, whenever it is possible, emphasize the sight words selected from the story, Bo Peep and Her Sheep. See Sight Words (p. 38).

9. **Phonetics.** Single sounds *f, s, m.*

Words selected from Mother Goose Rhymes :

find — *f*; sat — *s*; men — *m.*

Rhymes : Little Bo Peep.

Little Miss Muffet.

Humpty Dumpty.

See Phonetic Lessons (p. 38). See Devices in Teaching Phonetics (p. 67).

10. **Visualization and Penmanship.**

Lessons in Script.

Teach the word *moon* at the blackboard.

Rhyme : Hey, Diddle, Diddle.

“ The cow jumped over the *moon*.”

For method, see Visualization and Penmanship (p. 62).

11. **Game.** A Visit to the Farmyard.

See Games (p. 70). See Outline Pictures.

Farmyard Animals :—

lamb

ox

goose

duck

pig

STEP 2

Basic Story. Bo PEEP AND HER SHEEP.

See Steps 1, 2, 3 (p. 38).

Music. Rote Songs — New: Little Jack Horner.

Review: Little Bo Peep.

See Rote Songs (p. 76).

2. **Memory Selection.** Old Mother Hubbard.

See Mother Goose Rhymes (p. 72).

3. **Nature Study.** Dog. (Have picture of a dog.)

4. **Conversation.** Old Mother Hubbard's *dog*.

5. Story-telling. Bo Peep and Her Sheep.
6. Dramatization. Bo Peep and Her Sheep.
7. Blackboard Work. Bo Peep and Her Sheep.
Have the story read from the blackboard, sentence by sentence.
See Blackboard Work (p. 12).
8. Sight Words. Select for drill the single words and words in groups given in the list for Bo Peep and Her Sheep. See Sight Words (p. 38). Make use of the devices suggested; see Devices (p. 64).

9. Phonetics. Single sounds, *n*, *l*, *r*.

Words selected from Mother Goose Rhymes :

none — *n*; lost — *l*; ran — *r*.

Rhymes : Old Mother Hubbard.

Little Bo Peep.

Hey, Diddle, Diddle.

Make use of devices suggested. See Phonetic Lessons (p. 38).

See Devices (p. 67).

10. Visualization and Penmanship.

Teach the word *ran* at the blackboard.

Rhyme : Hey, Diddle, Diddle.

See picture in Story Hour Reader,

First Year — First Half (p. 20).

For method, see Visualization and Penmanship (p. 62).

11. Game. Jack be Nimble. See Games (p. 70).

STEP 3

Basic Story. BO PEEP AND HER SHEEP.

See Steps 1, 2, 3 (p. 38).

1. Music. Rote Song : Hey, Diddle, Diddle.

See Rote Songs (p. 76).

2. Memory Selections. New : Ding, Dong, Bell.

Review : Humpty Dumpty.

See Mother Goose Rhymes (p. 73).

3. **Nature Study.** Cat. (Have picture of a cat.)
4. **Conversation.** The *cat* in Hey, Diddle, Diddle.
5. **Story-telling.** Bo Peep and Her Sheep.
6. **Dramatization.** Bo Peep and Her Sheep.
7. **Blackboard Work.** Bo Peep and Her Sheep.
See Blackboard Work (p. 12).
8. **Sight Words.** Bo Peep and Her Sheep.
 - (1) Sight Words.
 - (2) Words in Groups.

See Sight Words (p. 38). See Devices (p. 64).

9. **Phonetics.** Single sounds *h*, *t*, *p*.

Words selected from Mother Goose Rhymes :

home — *h*; tails — *t*; put — *p*.

Rhymes : Little Bo Peep.

Little Jack Horner.

See Phonetic Lessons (p. 38). See Devices (p. 67).

10. **Book Reading.** Bo Peep and Her Sheep.

See Reading from Book (p. 16). See method of teaching silent and oral reading (p. 10).

11. **Visualization and Penmanship.**

Teach the word *cat* at the blackboard.

Rhyme : Hey, Diddle, Diddle.

“ The *cat* and the fiddle.”

See Visualization and Penmanship (p. 62).

12. **Game.** Telling the Sound.

See Devices for Ear Training (p. 66).

STEP 4

Basic Story. HUMPTY DUMPTY'S FALL.

See Step 4 (p. 39).

1. **Music.** Teach : Little Boy Blue.

Review : Hey, Diddle, Diddle.

See Rote Songs (pp. 76-77).

2. Memory Selections. Review: Little Miss Muffet.
Humpty Dumpty.

See Mother Goose Rhymes (p. 71).

3. Nature Study. Cow. (Have picture of a cow.)

4. Conversation. The *cow* in Hey, Diddle, Diddle.

5. Story-telling. Humpty Dumpty's Fall.

6. Dramatization. Humpty Dumpty's Fall.

See Dramatization (p. 35).

7. Blackboard Work. Humpty Dumpty's Fall.

See Blackboard Work (p. 12).

8. Sight Words. Humpty Dumpty's Fall.

(1) Sight Words.

(2) Words in Groups.

(3) Words for Phonetic Use.

See Sight Words (p. 39). See Devices (p. 64).

9. Phonetics. Review sounds taught.

Teach families and blending.

tail — *ail*; sat — *at*.

Rhymes: Little Bo Peep.
Little Miss Muffet.

See Phonetic Lessons (p. 39). See Devices (p. 67).

10. Book Reading. Humpty Dumpty's Fall.

11. Visualization and Penmanship.

Teach the word *cow* at the blackboard.

See Visualization and Penmanship (p. 62).

12. Game. A Visit to the Menagerie. See Games (p. 69).

13. Group Work. Separate the class into groups according to ability to progress. See note on Class Groups (p. 16).

14. Correlated Occupations.

See Correlated Occupations (p. 68).

STEP 5

Basic Story. JACK HORNER AND THE PIE.

See Step 5 (p. 40).

1. Music. Teach: See, Saw, Marjory Daw.

Review: Little Jack Horner.

Hey, Diddle, Diddle.

See Rote Songs (p. 77).

2. Memory Selections. New: Dickory, Dickory, Dare.

Review: Old Mother Hubbard.

See Mother Goose Rhymes (p. 73).

3. Nature Study. Pig. (Have picture of a pig.)

4. Conversation. The *pig* in Dickory, Dickory, Dare.

5. Story-telling. Jack Horner and the Pie.

6. Dramatization. Jack Horner and the Pie.

See Dramatization (p. 36).

7. Blackboard Work. Jack Horner and the Pie.

8. Sight Words. See Sight Words (p. 40). See Devices (p. 64).

9. Phonetics. Teach families and blend with single sounds.

fall — all.

Rhyme: Humpty Dumpty.

See Phonetic Lessons (p. 40). See Devices (p. 67).

10. Book Reading. Jack Horner and the Pie.

11. Visualization and Penmanship.

The cat; The cow; The moon.

See Visualization and Penmanship (p. 62).

12. Game. The Musicians.

See Games (p. 70).

13. Group Work.

See note on Class Groups (p. 16).

14. Correlated Occupations.

See Correlated Occupations (p. 68).

STEP 6

Basic Story. MRS. SUGAR BOWL'S PARTY.

See Step 6 (p. 41).

Supplementary Story. Dish and Mrs. Sugar Bowl.

1. **Music.** Review: Hey, Diddle, Diddle.

Little Bo Peep.

See Rote Songs (pp. 75-76).

2. **Memory Selections.** New: Mistress Mary.

Review: Little Miss Muffet.

See Mother Goose Rhymes (p. 74).

3. **Conversation.** The Party.

Have the children relate their experiences when attending a party, emphasizing the social and the ethical side.

Suggestions. Greetings between hostess and guests; games played; refreshments served. Make use of these elements in the dramatization of the story.

4. **Story-telling.** Mrs. Sugar Bowl's Party.

5. **Dramatization.** Mrs. Sugar Bowl's Party.

6. **Blackboard Work.** Mrs. Sugar Bowl's Party.

7. **Sight Words.** Mrs. Sugar Bowl's Party.

See Sight Words (p. 41). See Devices (p. 64).

8. **Phonetics.** Teach families and blend with single sounds.

ran — *an*; old — *old*; jump — *ump*.

Rhymes: Hey, Diddle, Diddle.

Old Mother Hubbard.

See Phonetic Lessons (p. 41). See Devices (p. 67).

9. **Book Reading.** (1) Mrs. Sugar Bowl's Party.

(2) Dish and Mrs. Sugar Bowl.

10. **Visualization and Penmanship.**

The cat; The cow; The moon.

See Visualization and Penmanship (p. 62).

11. **Games.** Cat and Mice.

Dancing Game: Skipping Song.

12. **Group Work.**

13. **Correlated Occupations.**

See Correlated Occupations (p. 68).

STEP 7

Basic Story. MOTHER HUBBARD'S PARTY.

See Step 7 (p. 42).

Supplementary Story. The Cat and Miss Muffet.

1. **Music.** Review: Little Jack Horner.

Little Boy Blue.

See Rote Songs (pp. 76-77).

2. **Memory Selections.** New: Bye, Baby Bunting.

Review: Old Mother Hubbard.

Humpty Dumpty.

See Mother Goose Rhymes (pp. 71-73).

3. **Nature Study.** Rabbit. (Have picture of a rabbit.)

4. **Conversation.** The *rabbit* in Bye, Baby Bunting.

5. **Story-telling.** Mother Hubbard's Party.

6. **Dramatization.** Mother Hubbard's Party.

Make use of the social and the ethical features suggested in Mrs. Sugar Bowl's Party.

7. **Blackboard Work.** Mother Hubbard's Party.

8. **Sight Words.** Mother Hubbard's Party.

See Sight Words (p. 42). See Devices (p. 64).

9. **Phonetics.** Teach families, single sounds, and blending.

king — *ing*; cow — *ow*; king — *k*; cow — *c*; plum — *pl*.

Rhymes: Humpty Dumpty.

Hey, Diddle, Diddle.

Little Jack Horner.

See Phonetic Lessons (p. 42). See Devices (p. 67).

10. **Book Reading.** (1) Mother Hubbard's Party.
(2) The Cat and Miss Muffet.

11. **Visualization and Penmanship.**

The cow jumped.

See Visualization and Penmanship (p. 62).

12. **Games.** Teach: Puss in a Corner.
Review: Skipping Song.

13. **Group Work.**

14. **Correlated Occupations.**

See Correlated Occupations (p. 69).

STEP 8

Basic Story. RED HEN'S NEST.

See Step 8 (p. 43).

1. **Music.** Review: See, Saw, Marjory Daw.

See Rote Songs (p. 77).

2. **Memory Selection.** New: Handy, Spandy.

See Mother Goose Rhymes (p. 73).

3. **Nature Study.** Hen, duck, goose, owl. (Have pictures.)

4. **Conversation.** The *hen*, *duck*, *goose*, and *owl* in the story.

5. **Story-telling.** Red Hen's Nest.

6. **Dramatization.** Red Hen's Nest.

7. **Blackboard Work.** Red Hen's Nest.

8. **Sight Words.** Red Hen's Nest.

See Sight Words (p. 43). See Devices (p. 64).

9. **Phonetics.** Teach families, single sounds, and blending.

Jack — *ack*; good — *ood*; saw — *aw*; good — *g*; frightened — *fr*.

Rhymes: Little Jack Horner.

See, Saw, Marjory Daw.

Little Miss Muffet.

See Phonetic Lessons (p. 43). See Devices (p. 67).

10. **Book Reading.** Red Hen's Nest.

11. Visualization and Penmanship.

Once there was a cat.

See Visualization and Penmanship (p. 62).

12. Game. A Visit to the Toy Shop.

See Games (p. 71).

13. Group Work.

14. Correlated Occupations.

See Correlated Occupations (p. 69).

STEP 9

Supplementary Story. RED FOX AND THE NEST.

See Step 9 (p. 44).

1. Music. Review: Little Boy Blue.

Little Jack Horner.

See Rote Songs (pp. 76-77).

2. Memory Selections. New: Simple Simon.

Review: Handy, Spandy.

Ding, Dong, Bell.

See Mother Goose Rhymes (pp. 73-74).

3. Nature Study. Fox. (Have picture of a fox.)

4. Conversation. The fox in the story.

5. Story-telling. Red Fox and the Nest.

6. Dramatization. Red Fox and the Nest.

7. Blackboard Work. Red Fox and the Nest.

8. Sight Words. Red Fox and the Nest.

See Sight Words (p. 44). See Devices (p. 64).

9. Phonetics. Teach families, single sounds, and blending.

boy — oy; dog — og.

Rhymes: Little Jack Horner.

Hey, Diddle, Diddle.

See Phonetic Lessons (p. 44). See Devices (p. 67).

10. Book Reading. Red Fox and the Nest.

11. Visualization and Penmanship.

played; fiddle.

See Visualization and Penmanship (p. 62).

12. Game. Visiting Game.

See Games (p. 69).

13. Group Work.

14. Correlated Occupations.

STEP 10

Basic Story. RED HEN AND BROWN FOX.

See Step 10 (p. 45).

1. Music. Teach Humpty Dumpty.

See Rote Songs (p. 75).

2. Memory Selections. New: Baa, Baa, Black Sheep.

Review: Simple Simon.

Handy, Spandy.

See Mother Goose Rhymes (p. 74).

3. Nature Study. Horse. (Have picture of a horse.)

4. Conversation. The king's *horses* in Humpty Dumpty.

5. Story-telling. Red Hen and Brown Fox.

6. Dramatization. Red Hen and Brown Fox.

7. Blackboard Work. Red Hen and Brown Fox.

8. Sight Words. Red Hen and Brown Fox.

See Sight Words (p. 45). See Devices (p. 64).

9. Phonetics. Teach families, single sounds, and blending.

pig — ig; air — air; flew — fl; brown — br.

Rhyme: Dickory, Dickory, Dare.

See Phonetic Lessons (p. 45). See Devices (p. 67).

10. Book Reading. Red Hen and Brown Fox.

11. Visualization and Penmanship.

Once there was a cat.

She played the fiddle.

See Visualization and Penmanship (p. 62).

12. Game. Tell My Name.

See Games (p. 66).

13. Group Work.

14. Correlated Occupations.

See Correlated Occupations (p. 68).

DRAMATIZATION

BO PEEP AND HER SHEEP

ROTE SONGS: Little Bo Peep.

Little Jack Horner.

MEMORIZATION: Little Miss Muffet.

Humpty Dumpty.

CHARACTERS

(1) BO PEEP AND HER SHEEP.

(2) LITTLE JACK HORNER.

(3) LITTLE MISS MUFFET.

(4) HUMPTY DUMPTY.

SCENE

Little Jack Horner is sitting in a corner eating a pie.

Little Miss Muffet is sitting on a tuffet eating curds and whey.

Humpty Dumpty is sitting on a wall.

Little Bo Peep is walking around the room, followed by her sheep.

The sheep disappear. Bo Peep looks, but cannot find them.

NOTE.—The children's imagination aids in the dramatization of the story. Elaborate paraphernalia are unnecessary, for children delight in "make believe." They should be encouraged to use their own initiative. In many cases the children will gladly supply simple accessories, such as a plate for Jack Horner's pie, and a bowl for Little Miss Muffet's curds and whey. A desk or a table may serve for the wall on which Humpty Dumpty sits.

Use the exact words of the text, and have the characters act the parts described by the teacher. It is best for the teacher to recite the descriptive parts at first, until the children are able to recite or read these parts for themselves.

DIALOGUE

(*Teacher.*) Little Bo Peep lost her sheep. She looked and looked but could not find them. Then she went to Little Jack Horner.

(*Little Bo Peep.*) "Please, Little Jack Horner, help me find my sheep!"

(*Teacher.*) Little Jack Horner sat in a corner. Little Jack Horner said,

(*Little Jack Horner.*) "Leave them alone, and they'll come home."

(*Teacher.*) Then she went to Little Miss Muffet.

(*Little Bo Peep.*) "Please, Little Miss Muffet, help me find my sheep!"

(*Teacher.*) Little Miss Muffet sat on a tuffet. Little Miss Muffet said,

(*Little Miss Muffet.*) "Leave them alone, and they'll come home."

(*Teacher.*) She went to Humpty Dumpty.

(*Little Bo Peep.*) "Please, Humpty Dumpty, help me find my sheep!"

(*Teacher.*) Humpty Dumpty sat on a wall. Humpty Dumpty said,

(*Humpty Dumpty.*) "Leave them alone, and they'll come home."

(*Teacher.*) Little Bo Peep found the sheep herself. The sheep came home, wagging their tails behind them.

HUMPTY DUMPTY'S FALL

CHARACTERS

- (1) LITTLE MISS MUFFET AND HER DOG.
- (2) HUMPTY DUMPTY.
- (3) LITTLE BOY BLUE.

SCENE

Little Miss Muffet is in the garden with her dog. Humpty Dumpty and Little Boy Blue come into the garden and walk toward Little Miss Muffet.

DIALOGUE

(*Teacher.*) Little Miss Muffet was in the garden. Little Miss Muffet's Dog was in the garden, too. Little Miss Muffet was eating curds and whey. Humpty Dumpty and Boy Blue came into the garden.

(*Humpty Dumpty.*) "Please, Little Miss Muffet, give me some curds and whey!"

(*Teacher.*) said Humpty Dumpty. But Little Miss Muffet said,

(*Little Miss Muffet.*) "No."

(*Little Boy Blue.*) "Please, Little Miss Muffet, give me some curds and whey!"

(*Teacher.*) said Little Boy Blue. But Little Miss Muffet said,

(*Little Miss Muffet.*) "No."

(*Teacher.*) Humpty Dumpty put a spider right down beside her and frightened Miss Muffet away. Then the Dog ran after Humpty Dumpty and Little Boy Blue. Humpty Dumpty ran to the wall. Little Boy Blue ran to

the wall. Little Boy Blue climbed over the wall. But Humpty Dumpty had a great fall.

JACK HORNER AND THE PIE

CHARACTERS

- (1) LITTLE JACK HORNER AND HIS DOG.
- (2) HUMPTY DUMPTY.
- (3) LITTLE BOY BLUE.

SCENE

Little Jack Horner is in the garden with his dog. He is eating a pie. Humpty Dumpty and Little Boy Blue come into the garden and walk toward Little Jack Horner.

DIALOGUE

(*Teacher or Pupil.*) Little Jack Horner was in the garden. Little Jack Horner's Dog was in the garden, too. Jack Horner was eating a pie. Humpty Dumpty came along.

(*Humpty Dumpty.*) "Will you give me some pie, Little Jack Horner?"

(*Teacher or Pupil.*) asked Humpty Dumpty.

(*Little Jack Horner.*) "No, I will not."

(*Teacher or Pupil.*) said Little Jack Horner. Humpty Dumpty put in his thumb and pulled out a plum. Then he ran to the wall. Little Jack Horner ran after Humpty Dumpty. The Dog ran after him, too. Humpty Dumpty tried to climb over the wall. But Humpty Dumpty had a great fall.

MRS. SUGAR BOWL'S PARTY

CHARACTERS

- (1) MRS. SUGAR BOWL.
- (2) DISH.
- (3 and 4) CUP AND SAUCER.
- (5 and 6) KNIFE AND FORK.
- (7) LITTLE SPOON.

SCENE

Mrs. Sugar Bowl is in her home. Her guests are announced and are cordially greeted by Mrs. Sugar Bowl.

DIALOGUE

(*Pupil.*) Mrs. Sugar Bowl gave a party. Dish was there. Cup and Saucer were there. Knife and Fork were there. Little Spoon was there, too.

(*Mrs. Sugar Bowl.*) "Let us play Cat and Mouse."

(*Pupil.*) They played Cat and Mouse.

Play the game.

(*Mrs. Sugar Bowl.*) "Now let us have the party."

(*Dish.*) "What fine ice cream!"

(*Knife.*) "What fine cake!"

(*All.*) "What fine candy!"

(*Mrs. Sugar Bowl.*) "Let us all dance."

Make use of Skipping Song.

(*Pupil.*) The Cat played the fiddle. Cup and Saucer danced together. Knife and Fork danced together. Dish and Little Spoon danced together. The little Dog laughed to see such sport. And the Dish ran away with Little Spoon.

SIGHT WORDS — PHONETIC LESSONS

STEPS 1, 2, 3

Story. BO PEEP AND HER SHEEP.
Rhymes. LITTLE BO PEEP.
LITTLE MISS MUFFET.
HUMPTY DUMPTY.
LITTLE JACK HORNER.

I. WORD LISTS

1. Sight Words.	2. Words in Groups for Recognition in Context.
Little Bo Peep	she looked and looked
Little Jack Horner	Then she went
Little Miss Muffet	Leave them alone
Humpty Dumpty	
Little please help	3. Words for Phonetic Use.
little sheep corner	find none home
Please found said	sat lost tails
	men ran put

II. PHONETIC LESSONS

(Words selected from the Mother Goose Rhymes.)

Step 1. Single Sounds: *f, s, m.*

(1) find — *f* Little Bo Peep.
sat — *s* Little Miss Muffet.
men — *m* Humpty Dumpty.

Step 2. Single Sounds: *n, l, r.*

(2) none — *n* Old Mother Hubbard.
lost — *l* Little Bo Peep.
ran — *r* Hey, Diddle, Diddle.

Step 3. Single Sounds: *h, t, p.*

(3) home — *h* Little Bo Peep.
tails — *t* Little Bo Peep.
put — *p* Little Jack Horner.

STEP 4

Story. HUMPTY DUMPTY'S FALL.
Rhyme. HUMPTY DUMPTY.

I. WORD LISTS

1. *Sight Words.*

Humpty Dumpty
Little Boy Blue
Little Miss Muffet
No
garden
spider
away
climbed
great

2. *Words in Groups.*

was eating
Give me some
tail
sat

3. *Words for Phonetic Use.*

II. PHONETIC LESSONS

Rhymes : Little Bo Peep.
Little Miss Muffet.

1. *Families or Phonograms.*

tail — ail
sat — at

2. *Blending.*

tail	rail	sat	hat
sail	fail	mat	tat
mail	hail	rat	pat
nail	pail	fat	

Review the single sounds.

- (1) *f*, *s*, *m*.
- (2) *n*, *l*, *r*.
- (3) *h*, *t*, *p*.

STEP 5

Story. JACK HORNER AND THE PIE.
Rhyme. LITTLE JACK HORNER.

I. WORD LISTS

1. *Sight Words.*

Little Jack Horner
Humpty Dumpty
pie
asked
thumb
pulled

2. *Words in Groups.*

Will you?
I will not
ran after him

3. *Word for Phonetic Use.*

fall

II. PHONETIC LESSONS

Rhyme: Humpty Dumpty.

1. *Families.*

fall — all

2. *Blending.*

fall
tall
hall

Review Step 4.

STEP 6

Stories. MRS. SUGAR BOWL'S PARTY.
DISH AND MRS. SUGAR BOWL.
Rhyme. HEY, DIDDLE, DIDDLE.

I. WORD LISTS

1. *Sight Words.*

Mrs. Sugar Bowl	
Dish	dish
Cup	cup
Saucer	saucer
Knife	knife
Fork	fork
Little	Spoon
spoon	
sugar	
bowl	

2. *Words in Groups.*

party	Let us play
ice cream	Cat and Mouse
cake	They played
candy	danced together
laughed	
round	ran
table	old
wash	jump
face	
Maid	

3. *Words for Phonetic Use.*

II. PHONETIC LESSONS

Rhymes : Hey, Diddle, Diddle.
Old Mother Hubbard.

1. *Families.*

ran — <i>an</i>
old — <i>old</i>
jump — <i>ump</i>

2. *Blending.*

ran	old	jump
man	sold	lump
fan	mold	hump
tan	fold	pump
pan	told	
	hold	

Review Steps 4 and 5.

STEP 7

Stories. MOTHER HUBBARD'S PARTY.
THE CAT AND MISS MUFFET.
Rhyme. OLD MOTHER HUBBARD.

I. WORD LISTS

1. *Sight Words.*

Old Mother Hubbard
mother bird
It, it called
places
good-by

2. *Words in Groups.*

Puss in the Corner
they all said
Once there was
would not go
king
cow
plum

3. *Words for Phonetic Use.*

II. PHONETIC LESSONS

Rhymes: Humpty Dumpty.
Hey, Diddle, Diddle.
Little Jack Horner.

1. *Families.*

king — *ing*
cow — *ow*

Single Sounds.

king — *k*
cow — *c*

Combinations.

plum — *pl*

2. *Blending.*

king	cow	cow	plum
sing	sow	cat	plan
ring	now	can	plow
	how	call	plump
		cold	

Review Step 6.

STEP 8

Story. RED HEN'S NEST.

Rhyme. SEE, SAW, MARJORY DAW.

I. WORD LISTS

1. *Sight Words.*

Red Hen	corn
Gray Duck	nest
White Goose	cluck
Brown Owl	talk
red	quack
hen	who
gray	kitty
duck	goose
white	brown
	owl

2. *Words in Groups.*

Good morning
There is something
By and by
Jack
good
saw
frightened

3. *Words for Phonetic Use.*

II. PHONETIC LESSONS

Rhymes : Little Jack Horner.

See, Saw, Marjory Daw.

Little Miss Muffet.

1. *Families.*

Jack — ack
good — ood
saw — aw

Single Sounds.

good — g

Combinations.

frightened — fr

2. *Blending.*

Jack	tack	good	saw	good	frightened
sack	pack	hood	raw	gold	frail
rack			paw		

Review Step 7.

STEP 9

Story. RED FOX AND THE NEST.
Rhyme. SEE, SAW, MARJORY DAW.

I. WORD LISTS

1. *Sight Words.*

Mrs. Hen
Mrs. Duck
Mrs. Goose
Mr. Owl
Red Fox
fox
himself
him
black

2. *Words in Groups.*

On the way
What a fine dinner
Do not tell
So they walked

3. Words for Phonetic Use.

boy
dog

II. PHONETIC LESSONS

Rhymes : Little Jack Horner.
Hey, Diddle, Diddle,

1. Families.

boy — *oy*
dog — *og*

2. *Blending.*

boy	dog
toy	fog
coy	log
Roy	hog

Review Step 8.

STEP 10

Story. RED HEN AND BROWN FOX.
Rhyme. DICKORY, DICKORY, DARE.

I. WORD LISTS

1. *Sight Words.*

Red Hen
Brown Fox
bag
scissors
cut
hole
opened

2. *Words in Groups.*

So he went
Let me think
swayed to and fro

3. *Words for Phonetic Use.*

pig
air
flew
brown

II. PHONETIC LESSONS

Rhyme : Dickory, Dickory, Dare.

1. *Families.*

pig — *ig*
air — *air*

Combinations.

flew — *fl*
brown — *br*

2. *Blending.*

pig	air	flew	brown
rig	fair	flat	bran
fig	lair	fling	bring
dig	hair	flow	brow
-	pair	flaw	flog

Review Step 9.

STEP 11

Story. GRAY DUCK AND BROWN FOX.
Rhyme. DICKORY, DICKORY, DARE.

I. WORD LISTS

1. *Sight Words.*

Gray Duck
Brown Fox
behind

2. *Words in Groups.*

swam away
came back

3. *Words for Phonetic Use.*

find
eating
bone
dog

II. PHONETIC LESSONS

Rhymes: Little Bo Peep.
Little Miss Muffet.
Old Mother Hubbard.

1. *Families.*

find — *ind*
eating — *eat*
bone — *one*

Single Sounds.

dog — *d*

2. *Blending.*

find	eat	bone	dog
mind	seat	lone	dig
rind	meat	tone	ding
hind	neat	hone	dump
kind	heat	cone	

Review Step 10.

STEP 12

Story. THE CAT AND THE GOOSE.
Words. SLIPPETY, SLIP.

I. WORD LISTS

1. Sight Words.

White Goose
Gray Cat
Little Duck
Big Pig
Black Bear
Brown Lion
Red Hen
big
pig
bear
hon

2. Words in Groups.

invited down the road
supper You are
one hundred On and on
two Have you
hungry
sewing
coat
slip
wall

3. Words for Phonetic Use.

II. PHONETIC LESSONS

Rhymes : Humpty Dumpty.

Words : Slippy, Slip.

1. Families.

slip — *ip*

Single Sounds.

wall — *w*

Combinations.

slip — *sl*

2. Blending.

slip	wall	slip
sip	wing	slat
nip	wood	sling
lip	wig	slump
dip		slack

Review all the families, using the single sounds and combinations in blending.

STEP 13

Story. THE GREEDY LION.
Rhyme. HANDY, SPANDY.

I. WORD LISTS

1. *Sight Words.*

Spry Mouse
spry
mouse
gnawed

2. *Words in Groups.*

Indeed I will
I have eaten
looked all around
very dark

3. *Words for Phonetic Use.*

handy
hand
cake
shop
very

II. PHONETIC LESSONS

Rhyme: Handy, Spandy.

1. *Families.*

handy — *andy*
hand — *and*
cake — *ake*
shop — *op*

Single Sounds.

very — *v*

Combinations.

shop — *sh*

2. *Blending.*

handy	hand	cake	shop	very	shop
sandy	sand	make	hop	vow	shack
candy	land	rake	sop	van	shone
dandy		wake	mop	vat	ship
		take	lop	vail	

Review Steps 11 and 12.

STEP 14

Story. THE LITTLE TIN SOLDIER.
Rhyme. DING, DONG, BELL.

I. WORD LISTS

1. *Sight Words.*

Tin Soldier
Gun, gun
Sword, sword
Bugle, bugle
King
tin
soldier
to-day
castle
thanked
each
medal

2. *Words in Groups.*

Where are
Come along
ding
dong
bell
green

3. *Words for Phonetic Use.*

II. PHONETIC LESSONS

Rhyme : Ding, Dong, Bell.

1. *Families.*

dong — ong *ang*
 { *ing*
 ung
bell — ell
green — een

Combinations.

green — gr

2. *Blending.*

sang	ding	dong	sung	bell	seen	green
hang	sing	song	lung	tell	sheen	grip
pang	ring	long	hung	well		
slang	king	gong	slung	shell		

Review Step 13.

STEP 15

Story. BOY BLUE AND THE DRUM.
Rhyme. LITTLE BOY BLUE.

I. WORD LISTS

1. *Sight Words.*

Drum, drum,
Toy Store
toy
store
marched
house
hard
broke
head

2. *Words in Groups.*

Once upon a time
Do not go
You would only

3. *Words for Phonetic Use.*

blue
stack
corner

II. PHONETIC LESSONS

Rhymes: Little Boy Blue.
Little Jack Horner.

1. *Families.*

blue — ue

Combinations.

blue — bl

Ending.

corner — er

stack — st

2. *Blending.*

blue

blue

stack

corner

hue

bland

sting

folder

due

black

stall

singer

Sue

blare

stump

jumper

blind

stood

fairer

stake

neater

stone

kinder

Review Step 14; also review the families beginning with *a*, and blend with single sounds and combinations.

STEP 16

Story. BUNNY BUNTING.
Rhyme. BYE, BABY BUNTING.

I. WORD LISTS

1. *Sight Words.*

Bunny Bunting
Mother Bunting
Bob White
Robin Redbreast
Bluebird cabbage
Black Snake cried
rabbit chirp
breakfast scratched
clover grass
carrot
cherries

2. *Words in Groups.*

I may not
Then he heard
could not find
hunt
skin
wrap
boy

3. *Words for Phonetic Use.*

II. PHONETIC LESSONS

Rhymes: Bye, Baby Bunting.
Little Jack Horner.

1. *Families.*

hunt — *unt*
skin — *in*
wrap — *ap*

Single Sounds.

boy — *b*

Combinations.

skin — *sk*

2. *Blending.*

hunt	skin	wrap	boy	bind	skin
runt	fin	map	bat	beat	skip
punt	sin	lap	bow	bore	
stunt	tin	cap	bold	band	
blunt	pin	gap	ball	bake	
grunt	win	slap	back	bell	

Review Step 15; also review the families beginning with *e*, and blend with single sounds and combinations.

STEP 17

Story. WHY THE RABBIT LAUGHED.
Rhyme. SIMPLE SIMON.

I. WORD LISTS

1. *Sight Words.*

Mr. Whale
Mr. Elephant
White Rabbit
elephant
whale
water
rope
three
stretched
bottom
sea
backwards
bushes

2. *Words in Groups.*

How do you do
Here is
both very strong
Pull harder
Tug of War

3. *Words for Phonetic Use.*

went
his
spoon
jump

II. PHONETIC LESSONS

Rhymes : Simple Simon.
Hey, Diddle, Diddle.

1. *Families.*

went — ent

Single Sounds.

his — s = z

Combinations.

spoon — sp

jump — j = dzh

2. *Blending.*

went	his	spoon	jump
sent	has	span	jaw
tent	zone	spake	Jack
vent	zip	spell	
dent		spin	

Review Step 16 ; also review the families beginning with *i*, *o*, and *u*, and blend with single sounds and combinations.

STEP 18

Story. THE BUCKWHEAT BOY.
Rhyme. RUN, RUN, AHOY, AHOY.

I. WORD LISTS

1. *Sight Words.*

Buckwheat Boy

Old Woman

Old Man

Horse, horse

Wolf, wolf chased

Fox Nobody

cow river

shouted shoulder

can't

2. *Words in Groups.*

swim across

half gone

another snap

lived all alone

down the street

3. *Words for Phonetic Use.*

dame you

pretty eating

quite

II. PHONETIC LESSONS

Rhymes : Baa, Baa, Black Sheep.

Mistress Mary.

Little Miss Muffet.

1. *Families.*

dame — ame

Combinations.

pretty — pr

Endings.

eating — ing

quite — qu

you — y (consonant)

fox — x = ks

2. *Blending.*

dame pretty

quite you

eating selling

same prow

quail yell

seating telling

name prig

quack

heating tacking

game prop

queen

finding packing

blame

minding jumping

flame

binding folding

Review Step 17.

singing shelling

STEP 19

Story. THE NAUGHTY BILLY GOAT.
Rhymes. BAA, BAA, BLACK SHEEP.
MISTRESS MARY.

I. WORD LISTS

1. *Sight Words.*

Billy Goat
Gray Squirrel
White Rabbit
Red Fox
Bumblebee
Boy
goat
squirrel
bee
sting
reached
rushed

2. *Words in Groups.*

began to cry
Do not
never stopped running
has run away

3. *Word for Phonetic Use.*

cry

II. PHONETIC LESSONS

1. *Vowels.*

cry — y = i
ā, ē, ī, ō, ū.
ă, ē, ī, ō, ū.

Combinations.

cry — cr

2. *Blending.*

cry	cry	fā	răb
fry	crack	fē	rĕb
sty	crop	fi	rĭb
sky		fō	rōb
sly		fū	rüb
fly			

Teach the long and
the short sounds of the
vowels; also, b as a
final sound.

See Rhymes (p. 74)
and Songs (p. 78).

PHONETIC LISTS

(*Words Selected from Mother Goose Rhymes.*)

1. Single Sounds.

	Rhymes.
<i>f</i> — find	Little Bo Peep.
<i>s</i> — sat	Little Miss Muffet.
<i>m</i> — men	Humpty Dumpty.
<i>n</i> — none	Old Mother Hubbard.
<i>l</i> — lost	Little Bo Peep.
<i>r</i> — ran	Hey, Diddle, Diddle.
<i>h</i> — home	Little Bo Peep.
<i>t</i> — tails	Little Bo Peep.
<i>p</i> — put	Little Jack Horner.
<i>k</i> — king	Humpty Dumpty.
<i>c</i> — cow	Hey, Diddle, Diddle.
<i>g</i> — good	Little Jack Horner.
<i>d</i> — dog	Old Mother Hubbard.
<i>w</i> — wall	Humpty Dumpty.
<i>b</i> — boy	Little Jack Horner.
<i>s</i> = <i>z</i> — his	Simple Simon.
<i>v</i> — very	

2. Combinations.

<i>pl</i> — plum	Little Jack Horner.
<i>fr</i> — frightened	Little Miss Muffet.
<i>fl</i> — flew	Dickory, Dickory, Dare.
<i>br</i> — brown	Dickory, Dickory, Dare.
<i>sl</i> — slip	Slippety, Slip.
<i>sh</i> — shop	Handy, Spandy.
<i>gr</i> — green	Ding, Dong, Bell.
<i>bl</i> — blue	Little Boy Blue.
<i>st</i> — stack	Bye, Baby Bunting.
<i>sk</i> — skin	Hey, Diddle, Diddle.
<i>sp</i> — spoon	

<i>pr</i> — pretty	Mistress Mary.
<i>cr</i> — cry	Cry, Baby, Cry.
<i>qu</i> = <i>kw</i> — quite	Mistress Mary.
<i>y</i> = <i>iu</i> — you	Baa, Baa, Black Sheep.
<i>j</i> = <i>dzh</i> — jump	Hey, Diddle, Diddle.
<i>x</i> = <i>ks</i> — fox	

3. Families of Phonograms. Rhymes.

<i>ail</i> — tail	Little Bo Peep.
<i>at</i> — sat	Little Miss Muffet.
<i>all</i> — fall	Humpty Dumpty.
<i>an</i> — ran	Hey, Diddle, Diddle.
<i>old</i> — old	Old Mother Hubbard.
<i>ump</i> — jumped	Hey, Diddle, Diddle.
<i>ing</i> — king	Humpty Dumpty.
<i>ow</i> — cow	Hey, Diddle, Diddle.
<i>ack</i> — Jack	Little Jack Horner.
<i>ood</i> — good	
<i>aw</i> — saw	See, Saw, Marjory Daw.
<i>oy</i> — boy	Little Jack Horner.
<i>og</i> — dog	Hey, Diddle, Diddle.
<i>ig</i> — pig	Dickory, Dickory, Dare.
<i>air</i> — air	
<i>ind</i> — find	Little Bo Peep.
<i>eat</i> — eating	Little Miss Muffet.
<i>one</i> — bone	Old Mother Hubbard.
<i>ip</i> — slip	Slippety, Slip.
<i>andy</i> — handy	
<i>and</i> — hand	Handy, Spandy.
<i>ake</i> — cake	
<i>op</i> — shop	
<i>ong</i> — dong	Ding, Dong, Bell.
<i>ell</i> — bell	
<i>een</i> — green	

<i>ue</i> — blue	Little Boy Blue.
<i>unt</i> — hunting	
<i>in</i> — skin	Bye, Baby Bunting.
<i>ap</i> — wrap	
<i>ent</i> — went	Old Mother Hubbard.
<i>ame</i> — dame	Baa, Baa, Black Sheep.

4. Endings.

<i>er</i> — corner	Little Jack Horner.
<i>ing</i> — eating	Little Miss Muffet.

5. Vowels.

<i>ā, ē, ī, ō, ū</i>	Fā, fē, fī, fō, fū.
<i>ă, ě, ī, ō, ū</i>	Răb, rěb, rīb, rōb, rūb.
<i>y</i> — cry	Cry, Baby, Cry.

PHONETIC SUMMARY

Families. Vowels. Single Sounds. Combinations. Endings.

ail	one (bone)	y = i (cry)	f	pl	er
at	ip	a (fā)	s	fr	ing
all	andy	e (fē)	m	fl	
an	and	i (fī)	n	br	
old	ake	o (fō)	l	sl	
ump	op	u (fū)	r	sh	
ing	ong	a (răb)	h	gr	
ow	ang	e (rěb)	t	bl	
ack	ing	i (rīb)	p	st	
ood	ung	o (rōb)	k	sk	
aw	ell	u (rūb)	c = k	sp	
oy	een		g	pr	
og	ue		d	cr	
ig	unt		w	qu = kw	
air	in		b	x = ks	
ind	ap		v	j = dzh	
eat	ent		s = z		
	ame				

*Consonants.**Breath Sounds.*

h
s
f
t
p
k
c = k
qu = kw
x = ks

Vocal Sounds.

z
v
d
b
g
w
y

TEACHING VOCABULARY

<i>A</i>	behind	Brown Owl	cherries	
across	bell	bugle	chirp	
after	black	Bumblebee	climbed	
air	Black Bear	Bunny Bunting	clover	
all	Black Snake	broke	cluck	
alone	big	bushes	coat	
along	Big Pig	Buckwheat Boy	come	
and	Billy Goat	by	corn	
another	bird	By	corner	
are	blue		could	
around	Bluebird	<i>C</i>		
asked	Bob White	cabbage	cow	
away	bone	cake	cried	
	both	called	cry	
<i>B</i>	bottom	came	cup	
back	bowl	candy	cut	
backwards	boy	can't	<i>D</i>	
bag	breakfast	carrot	dame	
bear	brown	castle	danced	
bee	Brown Fox	Cat and Mouse	ding	
began	Brown Lion	chased	dinner	

dish	good-by	hungry	lion
do	Good morning	hunt	lived
Do	goose	Humpty	looked
dog	grass	Dumpty	lost
dong	gnaw		
don't	gray	I	M
drown	Gray Cat	ice cream	Maid
drum	Gray Duck	Indeed	marched
duck	Gray Squirrel	invited	me
	great	is	medal
E	green	it	men
each	gun	It	mother
eaten			Mother Bunting
eating		J	mouse
elephant	H	Jack	Mr. Elephant
	half	jump	Mr. Owl
	hand		Mr. Whale
F	handy	K	Mrs. Duck
face	harder	king	Mrs. Goose
fall	has	King	Mrs. Hen
find	have	kitty	Mrs. Sugar Bowl
fine	Have	knife	
flew	he		
fork	head	L	N
found	heard	laughed	nest
fox	help	Leave	never
frightened	hen	Let	no
fro	Here	Lion	nobody
	him	little	none
G	himself	Little Bo Peep	not
garden	his	Little Boy Blue	
give	hole	Little Duck	O
go	home	Little Jack	old
goat	horse	Horner	Old Man
gone	house	Little Miss	Old Mother
good	How	Muffet	Hubbard

Old Woman	Red Hen	Spry Mouse	to
on	river	squirrel	to-day
Once	road	stack	together
one hundred	Robin Red-	store	toy'
only	breast	street	Toy Store
opened	rope	stretched	Tug of war
over	round	stopped	two
owl	run	string	<i>U</i>
	running	strong	upon
<i>P</i>	rushed	sugar	us
party		supper	<i>V</i>
pie	<i>S</i>	swayed	very
pig	said	swam	<i>W</i>
places	saucer	swim	walked
play	sat	sword	wall
played	saw		was
please	scissors	<i>T</i>	wash
Please	scratched	table	water
plum	sea	tails	way
pretty	serving	talk	went
Pull	she	tell	whale
pulled	sheep	thanked	What
Puss	shop	the	Where
put	shoulder	them	white
	shouted	Then	White Goose
<i>Q</i>	skin	there	White Rabbit
quack	slip	There	who
quite	snap	They	will
	So	they	Will
<i>R</i>	soldier	think	Wolf
rabbit	some	three	would
ran	something	thumb	wrap
reach	spider	time	<i>Y</i>
red	spoon	tin	you
Red Fox	spry	Tin Soldier	You

WORDS IN GROUPS

looked and looked	On and on
Then she went	Have you
Leave them alone	Indeed I will
Give me some	I have eaten
was eating	looked all around
Will you?	Where are
I will not	Come along
ran after him	Once upon a time
Let us play	Do not go
They played	You would only
danced together	Then he heard
they all said	could not find
Once there was	I may not
would not go	How do you do
Good morning	Here is
There is something	both very strong
By and by	Pull harder
On the way	Tug of War
fine dinner	swim across
Do not tell	half gone
So they walked	another snap
Let me think	lived all alone
So he went	down the street
to and fro	began to cry
swam away	Do not
came back	never stopped running
down the road	has run away
You are	

VISUALIZATION AND PENMANSHIP

LESSONS IN SCRIPT

Each new lesson in penmanship should be taught first by visualization at the blackboard. The children may afterwards use paper and pencils at desks.

Method.

1. Write the word *moon* at the blackboard and slowly pronounce, *moon*.
2. Have the children slowly pronounce *moon*, and with the forefinger and a swinging movement of the arm trace *moon* in the air.
3. Erase from the blackboard the word *moon*.
4. Send a number of children at a time to the blackboard to write *moon* from memory, and have each child who writes the word correctly pronounce the word and then erase it.
5. Repeat the process for those children who did not write *moon* correctly.

NOTE. — Apply this method in each week's lessons.

WRITTEN LANGUAGE

RHYME: HEY, DIDDLE, DIDDLE.

See picture in Story Hour Reader for First Year — First Half (p. 20).

Steps 1, 2, 3, 4. moon; ran; cat; cow.

Step 5. the cat; the cow; the moon.

Step 6. The cat; The cow; The Moon.

Step 7. The cow jumped.

Step 8. Once there was a cat.

Step 9. played; fiddle.

Step 10. Once there was a cat.

She played the fiddle.

Step 11. over the moon.

Step 12. The cow jumped.
She jumped over the moon.

Step 13. little dog ; laughed.

Step 14. The little dog laughed.

Step 15. It was such sport.

Step 16. The little dog laughed.
It was such sport.

Step 17. with the spoon ; away.

Step 18. The dish ran away.
He ran away with the spoon.

Step 19. Once there was a cat.
She played the fiddle.
The cow jumped.
She jumped over the moon.
The little dog laughed.
It was such sport.
The dish ran away.
He ran away with the spoon.

CLASSROOM DECORATION

1. The use, for decoration, of pictures that illustrate the characters found in the reader, creates an agreeable atmosphere in the classroom, because such pictures are suited to young children.

The upper part of the blackboard, or the space on the wall immediately above it, may be used for a border. The pictures may be drawn, or they may be cut out and mounted on a suitable background.

2. The Alphabet may be illustrated.

(1) Animals.

a — antelope.

b — bear.

c — cow.

(2) Edward Lear's Nonsense Alphabet (p. 105).

3. The pictures of animals and birds may be used : sheep, pig, goat, cow, horse, dog, cat, rabbit, lion, wolf, fox, goose, duck, hen, owl. See Story Hour Readers Outline Pictures.

SIGHT WORDS AND WORD GROUPS — DEVICES

1. *Perception Cards.*

Little Bo Peep

sheep

Leave them alone

(a) The teacher holds the perception cards in her hands, using the flash method of presenting them.

(b) Place in a row the perception cards containing the new words and some review words. The teacher calls upon

2. *Charts.*

Little Bo Peep
Little Jack Horner
Little Miss Muffet
Humpty Dumpty

little
Please
please
sheep
help
said

She looked and looked
Then she went
Leave them alone

a child to select a given word. The child holds the card in position before the class, and pronounces the word. The class speak the word in unison.

(c) The teacher holds the pointer under the words, or groups of words, on the chart; the class read silently; the teacher calls upon individual pupils to pronounce the words.

3. *Blackboard.*

(a) *The Race.*

Have three children hunt in different rows at the same time for a given word, to see who can find the word first, and pronounce it.

Little Bo Peep	looked	sheep
looked	sheep	Little Bo Peep
sheep	Little Bo Peep	looked

(b) The children point, and read the sentence *backward*.

(c) The teacher holds the pointer under a group of words, or a sentence, while the class read silently. Individual pupils are called upon to read orally.

(d) Number the words. The teacher calls a number, the child pronounces the word; or the teacher speaks the word, and the child tells the number.

(e) The children underscore with crayon different sight words.

(f) The children erase words or groups of words.

(g) Draw a castle and write words in the doorways and windows. The children find the words.

(h) Draw a wall and write words upon the stones. The pupils pull down the wall a stone at a time.

DEVICES FOR EAR TRAINING

1. TELLING THE SOUND.

The teacher strikes various objects, as a bell, a book, a desk, while the children look and listen. Then they close their eyes and the teacher strikes one of these objects. The children tell which object was struck. A series of sounds may be used in the same way.

2. THE HEAR AND DO GAME.

The teacher tells the children to perform certain actions, slightly separating the sound elements of the word.

Ella may *r-un*.

Fred may *st-and*.

John, please bring the *fl-ag*.

3. GAME: TELL MY NAME.

Mary is blindfolded. The teacher points silently to a member of the class who says, "Good morning, Mary." Mary replies, "Good morning, Kate." This is continued with other children until Mary fails to give the correct name.

4. PHONETIC GAME.

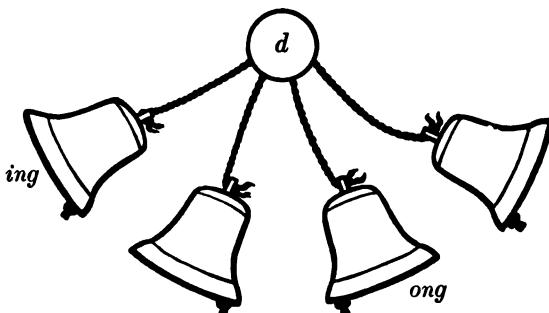
A child is chosen as leader. The leader pronounces a word, for example, *pail*. The children tell all the words they know that belong to the same family.

5. IMITATING SOUNDS.

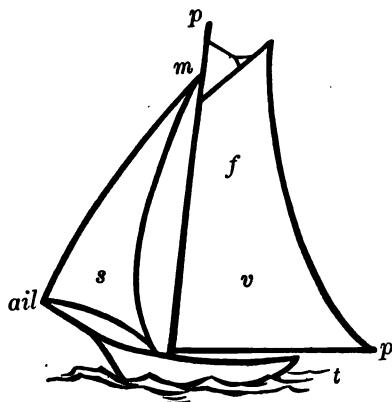
The teacher sings a tone, or a few consecutive tones, to the syllable *loo*. The children imitate the tones.

NOTE. — For interesting singing games, see "Children's Singing Games," by Marie Hofer.

DEVICES FOR TEACHING PHONETICS



PERCEPTION CARDS



tail
t

tail
ail

CHARTS

tail
fail
sail
mail
nail

BLACKBOARD

ail	old	at	an
f, s, m,	n, l, r,	h, t,	p

NOTE.—Have the children blend the single sounds with the families to make words. The blending should be done silently; see page 15.

CORRELATED OCCUPATIONS

Bo PEEP AND HER SHEEP.

- (1) Draw with crayon and cut Little Bo Peep's crook.
- (2) Trace, cut, and mount sheep.
- (3) Fold and cut oblongs $1'' \times \frac{1}{2}''$, and make Humpty Dumpty's wall.
- (4) Imaginative Drawing: Illustrate the story.

HUMPTY DUMPTY'S FALL.

- (1) Trace, color, cut, and mount flowers for the garden.
- (2) Draw flowers for the garden.
- (3) Make a border of flowers; for example, the tulip.
- (4) Trace, color, and cut trees for the garden.
- (5) Draw and cut Little Boy Blue's horn.
- (6) Draw a bowl for Miss Muffet's curds and whey.
- (7) Draw a spider's web.
- (8) Trace an egg for Humpty Dumpty.
- (9) Imaginative Drawing: Illustrate the story.

JACK HORNER AND THE PIE.

- (1) Draw flowers for the garden.
- (2) Trace oblong and use it as a basis for a watering pot.
- (3) Draw and cut Jack Horner's Pie.
- (4) Draw a plum.
- (5) Draw a wall.
- (6) Imaginative Drawing: Illustrate the story.

MRS. SUGAR BOWL'S PARTY.

- (1) Draw and cut cup, saucer, knife, fork, spoon.
- (2) Draw the moon.

- (3) Trace a cat.
- (4) Trace a mouse.
- (5) Imaginative Drawing : Illustrate the story.

MOTHER HUBBARD'S PARTY.

- (1) Draw Old Mother Hubbard's cat.
- (2) Draw and cut Old Mother Hubbard's glasses.
- (3) Draw a cane.
- (4) Draw objects associated with Little Jack Horner,
Little Miss Muffet, Humpty Dumpty, Little Bo Peep.
- (5) Imaginative Drawing : Illustrate the story.

RED HEN'S NEST.

- (1) Draw Red Hen's nest.
- (2) Trace ovals and use them as a basis for drawing a duck and a goose.
- (3) Draw or cut a tree.
- (4) Draw a kitten.
- (5) Imaginative Drawing : Illustrate the story.

GAMES FOR RECREATION

VISITING GAME.

The children change seats in response to commands :—

To the right, — change.
To the left, — change.

Have one line of children run around the room to the seats left vacant by the changing of seats. This is continued until the children reach their original places. Give only one direction at a time.

THE MUSICIANS.

The children sing and make appropriate gestures :—

“ I am a gay musician,
From Music Land I come.
I can play sweet music
Upon my *fiddle*.”

Other instruments : drum, fife, cornet, cymbals, piano.

JACK BE NIMBLE.

The children repeat the rhyme, as they run and jump over an object representing a candlestick :—

Jack be nimble,
Jack be quick,
Jack jump over
The candlestick.

A VISIT TO THE MENAGERIE.

The teacher names an animal and the children make its characteristic movement.

Elephant — movement of trunk.
Kangaroo — jump, hop.
Bird — fly.
Duck — waddle.
Chicken — scratch.

A VISIT TO THE FARMYARD.

The teacher names an animal, and the children give its characteristic call or sound.

Chicken — peep, peep.
Duck — quack, quack.

Goose — s — s.
Dog — growl, r — r.

A VISIT TO THE TOY SHOP.

The teacher names an object, the children make the appropriate sound or movement.

Engine — ch — ch.
Bicycle — wheels.
Horn — blow.
Flag — wave.
Drum — beat.
Skate — skating movement.

MOTHER GOOSE RHYMES

LITTLE BO PEEP

Little Bo Peep has lost her sheep,
And can't tell where to find them.
Leave them alone, and they'll come home,
Wagging their tails behind them.

LITTLE MISS MUFFET

Little Miss Muffet
Sat on a tuffet,
Eating her curds and whey.
There came a big spider,
Who sat down beside her,
And frightened Miss Muffet away.

HUMPTY DUMPTY

Humpty Dumpty sat on a wall,
Humpty Dumpty had a great fall.

All the king's horses and all the king's men
Can not put Humpty Dumpty together again.

LITTLE JACK HORNER

Little Jack Horner sat in a corner,
Eating his Christmas pie.
He put in his thumb and pulled out a plum,
And said, "What a good boy am I!"

HEY, DIDDLE, DIDDLE

Hey, diddle, diddle,
The cat and the fiddle,
The cow jumped over the moon.
The little dog laughed
To see such sport,
And the dish ran away with the spoon.

OLD MOTHER HUBBARD

Old Mother Hubbard
Went to the cupboard
To get her poor dog a bone.
But when she got there
The cupboard was bare,
And so the poor dog had none.

SEE, SAW, MARJORY DAW

See, saw, Marjory Daw,
Jack shall have a new master.
He shall have but a penny a day,
Because he can't work any faster.

DICKORY, DICKORY, DARE

Dickory, dickory, dare,
The pig flew up in the air.
The man in brown soon brought him down,
Dickory, dickory, dare.

HANDY, SPANDY

Handy, Spandy, Jack-a-Dandy,
Loves plum cake and sugar candy.
He bought some at a grocer's shop,
And out he came, hop, hop, hop.

DING, DONG, BELL

Ding, dong, bell,
Pussy's in the well.
Who put her in?
Little Tommy Green.
Who pulled her out?
Little Tommy Trout.

LITTLE BOY BLUE

Little Boy Blue, come blow your horn.
The sheep's in the meadow, the cow's in the corn.
Where's the little boy that looks after the sheep?
He's under the haystack fast asleep.

BYE, BABY BUNTING

Bye, Baby Bunting,
Father's gone a-hunting,
To get a little rabbit skin,
To wrap his Baby Bunting in.

Simple Simon went a-fishing
For to catch a whale.
All the water that he had
Was in his mother's pail.

Baa, baa, Black Sheep,
Have you any wool?
Yes, sir, yes, sir,
Three bags full.
One for my Master,
One for my Dame,
And one for the little boy
Who lives in the lane.

Mistress Mary, quite contrary,
How does your garden grow?
With silver bells and cockle shells,
And pretty maids all in a row.

Răb, rěb, rřb, röb, rüb,
Three little men in a tub.
A butcher, a baker, a candlestick maker,
Răb, rěb, rřb, röb, rüb.

Fă, fě, fí, fō, fü,
Kitty said, " Mew, mew."
The clock struck one,
The mouse ran down,
Fă, fě, fí, fō, fü.

ROTE SONGS

LITTLE BO PEEP



Lit - tle Bo Peep has lost her sheep, And



can't tell where to find them. Leave them a - lone, and



they'll come home, Wag - ging their tails be - hind them.

HUMPTY DUMPTY



Hump - ty Dump-ty sat on a wall, Hump-ty Dump-ty



had a great fall ; All the king's horses and all the king's men,



Can-not put Hump-ty Dump-ty to - geth - er a-gain.

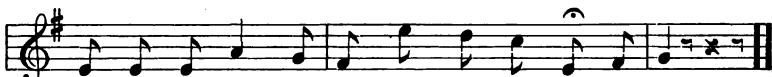
LITTLE JACK HORNER



Lit - tle Jack Horn - er sat in a cor - ner



Eat - ing his Christmas pie; He put in his thumb and



pulled out a plum, And said, "What a good boy am I!"

HEY, DIDDLE, DIDDLE



Hey, did - dle, did - dle, The cat and the fid - dle, The



cow jumped o - ver the moon. The lit - tle dog laughed To

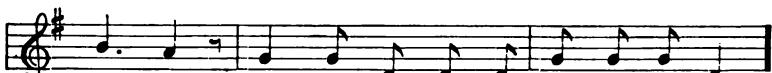


see such sport, And the dish ran a - way with the spoon.

SEE, SAW, MARJORY DAW



See, saw, Mar - jo - ry Daw, Jack shall have a new



mas - ter; He shall have but a pen - ny a - day,



Be - cause he can't work an - y fast - er.

LITTLE BOY BLUE



Lit - tle Boy Blue, come blow your horn; The



sheep's in the mead - ow, the cow's in the corn.



Where's the lit - tle boy that looks aft - er the sheep?



He's un - der the hay - stack, fast a - sleep.

RAB, REB, RIB, ROB, RUB



Rab, reb, rib, rob, rub, Three lit-tle men in a



tub; A butch - er, a bak - er, a



can-dle stick mak - er, Rab, reb, rib, rob, rub.

FA, FE, FI, FO, FU



Fa, fe, fi, fo, fu . . . Kit - ty said, "Mew,



mew." The clock struck one, The



mouse ran down, Fa, fe, fi, fo, fu. . .

PART II

FIRST YEAR—SECOND HALF

BECAUSE of the many readjustments necessary in forming an advanced first-year class, or in taking up a new book, it is wise to start the reading with simple material. For this reason the vocabulary of the first story in the book for First Year—Second Half contains many familiar sight words. The steps are explained again in detail, to aid especially those teachers who have not taught reading by the Story Hour Readers method.

The memory selections should be taught in advance of the stories. Since dramatization produces clear and vivid images and arouses keen interest, it should be emphasized. Special attention should be given to the drill on words in groups, as their mastery brings about good expression in oral reading. Drill on sight words and words in groups should be rapid. When the symbols have been mastered the work moves with rapidity, and the child is free to attend to the thought.

RHYMES AND POEMS

1. Cock Crows in the Morn.	7. This Little Pig.
2. There was a Piper.	8. Sing a Song of Sixpence.
3. The Queen of Hearts.	9. John Brown Had a Little
4. Three Little Kittens.	Indian.
5. There Was an Old Woman.	10. I Saw a Ship A-Sailing.
6. Over in the Meadow.	11. The Alphabet.

STORIES

1. Piggy Wig's House.	3. Tommy Tart.
2. Billy Goat and the Wolf.	4. Frisky, Skippy, and Trixy.

5. The Old Woman and Her Pig.	8. The Three Pigs.
6. The Race.	9. The Snowbirds.
7. Trading Babies.	10. Forest Rover.
12. Mother Goose's May Party.	
11. The Clever Jackal.	

DRAMATIZATION

PIGGY WIG'S HOUSE

CHARACTERS

(1) PIGGY WIG.	(3) GRAY DUCK.
(2) PETER RABBIT.	(4) WHITE COCK.

SCENE

Piggy Wig is in his pen. Standing in the room are Peter Rabbit, Gray Duck, and White Cock.

Piggy Wig leaves his pen and starts to walk around the room.

DIALOGUE

NOTE.—One pupil should either read or recite the descriptive parts.

(*Pupil.*) Piggy Wig lived in a pen. He did not like his pen.

(*Piggy Wig.*) "I will build a house."

(*Pupil.*) So he went to the forest for some wood. On the way he met Peter Rabbit.

(*Peter Rabbit.*) "How do you do, Piggy Wig! Where are you going this bright morning?"

(*Piggy Wig.*) "I do not like my pen. I am going to build a house."

(*Peter Rabbit.*) "May I go along and help you?"

(*Piggy Wig.*) "What can you do?"

(*Peter Rabbit.*) "Do you see my sharp teeth? I can gnaw the trees and get the wood for your house."

(Piggy Wig.) "Then you are the very one I want.
Come along with me."

(Pupil.) They walked along till they met Gray Duck.

(Gray Duck.) "Quack, quack! How do you do, Piggy Wig! Where are you going this bright morning?"

(Piggy Wig.) "I do not like my pen. I am going to build a house."

(Gray Duck.) "May I go along and help you?"

(Piggy Wig.) "What can you do?"

(Gray Duck.) "Do you see my nice flat bill? I can carry mud in it and help to plaster your house."

(Piggy Wig.) "Come along with me. You are the very one I want."

(Pupil.) Very soon they met White Cock.

(White Cock.) "Cock-a-doodle-doo! How do you do, Piggy Wig! Where are you going this bright morning?"

(Piggy Wig.) "I do not like my pen. I am going to build a house."

(White Cock.) "May I go along?"

(Piggy Wig.) "What can you do?"

(White Cock.) "I can crow in the morning and wake you. I will be your clock. Hear me crow. Cock-a-doodle-doo!"

(Piggy Wig.) "Very well, come along with me."

(Pupil.) Soon they came to the forest.

Peter Rabbit gnawed the wood.

Piggy Wig nailed the boards.

Gray Duck plastered the house.

And White Cock crowed every morning, when it was time to rise.

SIGHT WORDS—PHONETIC LESSONS

STEPS 1 AND 2

Rhyme. COCK CROWS IN THE MORN.

Story. PIGGY WIG'S HOUSE.

I. WORD LISTS

1. Sight Words.

cock
crows
morn
rise
lies
like
build
forest

Piggy Wig
Peter Rabbit
Gray Duck
White Cock
late
wise
early

health
wealth
teeth
your
sharp
plaster
clock

soon
carry
boards
want

2. Words in Groups.

This bright
morning
May I go?
the very one
every morning
when it was
time

3. Words to Test Phonetic Power.

wood
quack

flat
mud

going
wake

4. Words for Phonetic Use.

tree
hear
hear

bill
nail

bright
nice

II. PHONETIC LESSONS

1. Families or Phonograms.

tree — ee
hear — ear
nice — ice

Combinations.

tree — tr

2. Blending.

Blend the single sounds and combinations with the families.
The blending should be done silently and the word pronounced.

tree — ee; b, s, f, w, fr, fl.

nice — ice; m, v, sp, sl.

hear — ear; f, g, n, r, t, sp, bl, sh.

bill — ill; f, h, m, p, r, s, t, w,
qu, st, sp, gr, fr.

bright — ight; f, l, m, n, r, s, t, sl, bl, fl, pl, fr.

bed — ed; l, r, w, f, sl, sh, sp, Fr.

Review single sounds: f, s, m, n, l, r, h, t, p, k, c, g, d, w, b, v, s = z.

STEPS 3 AND 4

Rhyme. THERE WAS A PIPER.

Story. BILLY GOAT AND THE WOLF.

I. WORD LISTS

1. *Sight Words.*

pipe	Billy Goat	the other tune
piper	Nanny Goat	there are many
gave	meadow	That he might
penny	grew know	I have heard
	became coming	anything to say
	fierce fast	before you do
	favor life	
	music	

3. *Words for Testing Phonetic Power.* 4. *Words for Phonetic Use.*

stood	growl	play	hide
butterfly	consider	then	apples

II. PHONETIC LESSONS

1. *Families.*

play — <i>ay</i>
then — <i>en</i>
hide — <i>ide</i>

Combinations.

then — <i>th</i>

Endings.

apples — <i>s</i> = <i>z</i>

2. *Blending.*

play — <i>ay</i> ;	<i>d, b, s, r, h, l, m, p, w, fr, br, sl, gr, st, pr, tr.</i>	then	apples
then — <i>en</i> ;	<i>d, h, m, p, t.</i>	that	trees
hide — <i>ide</i> ;	<i>b, r, s, t, w, br, sl, pr.</i>	than	tears
		thee	hills
			days
			beds

Review the families and the combinations of Steps 1 and 2; also *ame*, *ent*, *sp*, *pr*, *cr*. Make use of the endings *er*, *ing*.

STEPS 5 AND 6

Rhyme. THE QUEEN OF HEARTS.
Story. TOMMY TART.

I. WORD LISTS

1. *Sight Words.*

Queen of Hearts
Knave of Hearts
Tommy Tart
Frisky Lamb
Bruin Bear

2. *Words in Groups.*

floor these tarts
snap Stop running!
thirsty Why should I?
while too sweet
Are you sure?

3. *Words for Testing Phonetic*

Power.

nearer beat we'll
summer's bake you'll
making wish

4. *Words for Phonetic Use.*

drink cool about
bank should smart
sunk

II. PHONETIC LESSONS

1. *Families.*

drink — ink
bank — ank
sunk — unk
cool — ool
should — ould

2. *Between.*

about — ou

3. *Combinations.*

drink — dr
smart — sm

2. *Blending.*

drink — ink ; l, k, m, p, r, s, w, bl, br, ch.	drink	smart
bank — ank ; s, t, r, l, dr, sp, bl, pl, cr.	draw	smack
sunk — unk ; b, tr, sp, ch.	drone	smell
cool — ool ; f, p, t, st, sp.	drip	smear
should — ould ; w, c.	drop	
about — ou ; cloud, loud, louder.	drake	
	drear	

Review the families and the combinations in Steps 1, 2, 3, and 4; also *ig*, *air*, *ind*, *eat*, *one* (bone), *ip*, *op*, and *sl*, *fl*, *br*.

STEP 7

Rhyme. THREE LITTLE KITTENS.

I. WORD LISTS

1. *Sight Words.*

naughty
washed
kittens
close
mittens

2. *Words in Groups.*

We sadly fear
see here
put on their mittens
You shall have

3. *Words for Testing Phonetic*

Power.

hush hung
smell dry

4. *Words for Phonetic Use.*

soil what
up sadly
darling

See pages 99-100.

II. PHONETIC LESSONS

1. *Families.*

soil — oil

up — up

Between.

darling — ar

Combinations.

what — wh

Endings.

sadly — ly

2. *Blending.*

soil — oil; t, b, c, f, br, sp.

up — up; c, p, s.

darling — ar; barn, darn, yarn.

what

whip

when

which

sadly

darkly

hardly

swiftly

shortly

brightly

Review the families and the combinations of Steps 5 and 6;
also the endings *er, ing, s.*

STEP 9

Rhyme. THERE WAS AN OLD WOMAN.
Story. THE OLD WOMAN AND HER PIG.

I. WORD LISTS

1. Sight Words.

shoe woman
broth dollar
bread bought
 moonlight
 burn
 butcher

2. Words in Groups.

had so many
Without any
almost midnight
An hour ago

3. Words for Testing Phonetic

Power.

quench banging
beat gold

4. Words for Phonetic Use.

did
stick
bite

See pages 99-100.

II. PHONETIC LESSONS

1. Families.

did — *id*
stick — *ick*

Rule I.

bite — *i*
eve — *e*
gave — *ā*
rope — *ō*
tube — *ū*

2. Blending.

did — *id*; l, h, b, r, sl.
stick — *ick*; k, l, n, p, s, th, br, tr, ch, qu.

Rule I. When a word ending with *e* contains two vowels, the *e* is silent, and the first vowel is usually long.

bite	chase	like	side	cube
bone	fine	made	time	cute
bake	gave	nose	take	tube
broke	hole	make	wise	blue

Review the families and the combinations in Steps 7 and 8;
also *ue*, *unt*, *in*, *ap*, *bl*, *st*.

STEP 10

Story. THE RACE.

I. WORD LISTS

1. *Sight Words.*

Slow-but-Sure	
By-and-By	
tortoise	perhaps
judge	ready
friends	plodded
says	first

3. *Words for Testing Phonetic Power.* 4. *Words for Phonetic Use.*

sleeping	fair	hare	asleep
creeping	mark	race	started
willing		swift	

See pages 99-100.

II. PHONETIC LESSONS

1. *Families.*

hare	— are
race	— ace
swift	— ift
asleep	— eep

2. *Blending.*

hare	— are; b, c, d, f, m, p, r, t, w, sh.
race	— ace; f, l, p, tr, br, pl, gr.
swift	— ift; l, r, s, g, sh, dr.
asleep	— eep; d, k, p, w, st, sh, cr.

Beginnings.

asleep — a

Endings.

started — ed

asleep	started
abed	wicked
awake	hunted
awhile	
along	
ago	
abide	
abate	

Review the families and the combinations in Step 9.

STEP 11

Poem. OVER IN THE MEADOW.

I. WORD LISTS

1. Sight Words.

toad	honey
fishes	buzzed
leaped	hummed
stream	burrowed
muskrat	

2. Words in Groups.

Over in the meadow
in the reeds
on the shore

3. Words for Testing Phonetic

Power.

beehive	buzz
wink	dive
blink	hole

See pages 99-100.

4. Words for Phonetic Use.

swim
sun
glad
big

II. PHONETIC LESSONS

1. Families.

swim — <i>im</i>
sun — <i>un</i>
glad — <i>ad</i>

Combinations.

swim — <i>sw</i>
glad — <i>gl</i>

Rule II.

can — <i>ă</i>
get — <i>ĕ</i>
big — <i>ĭ</i>
not — <i>ŏ</i>
but — <i>ŭ</i>

2. Blending.

swim — *im*; *d, h, r, br, gr, sk, pr, wh.*
sun — *un*; *f, b, p, r, st, sh, sp.*
glad — *ad*; *b, h, l, m, p, s.*

swim	glad
swing	glee
swell	glue
sweep	glean
swift	

Rule II. When there is only one vowel in a word, the vowel is usually short.

big	fox	him	not	skin
but	get	hid	pig	swim
can	had	jig	slip	slab
dog	hen	let	shop	

Review the families and the combinations in Step 10.

STEP 12

Story. TRADING BABIES.

I. WORD LISTS

1. *Sight Words.*

Sophie
baby
brother
walk
anywhere
clever
love

2. *Words in Groups.*

One fine day
Here lived
There is nothing

3. *Words for Testing Phonetic*

Power.

trade sand
clear told

4. *Words for Phonetic Use.*

leap
snug
golden

See pages 99-100.

II. PHONETIC LESSONS

1. *Families.*

leap — *eap*
snug — *ug*

Combinations.

snug — *sn*

Endings.

golden — *en*

2. *Blending.*

leap — *eap*; *h, r, ch.*
snug — *ug*; *h, b, d, l, m, r.*

snug

golden

snail

darken

snake

blacken

snip

frighten

snap

dampen

snuff

thicken

Review the families and the combinations in Steps 10 and 11.

STEP 13

Rhyme. THIS LITTLE PIG.
Story. THE THREE PIGS.

I. WORD LISTS

1. *Sight Words.*

Big Pig
Middle-sized Pig
Little Wee Pig
Mr. Wolf.
built
to-morrow
knocked
angry

3. *Words for Testing Phonetic Power.*

filled growled
fire killed
 brick

2. *Words in Groups.*

There was once
One of them
their fortune
Be ready
five o'clock
through the chimney

4. *Words for Phonetic Use.*

huff hot straw
must chin market

See pages 99-100.

II. PHONETIC LESSONS

1. *Families.*

huff — *uff*
must — *ust*
hot — *ot*

Combinations.

chin — *ch*
straw — *str*

Endings.

market — *et*

2. *Blending.*

huff — *uff*; *p, b, c, m, st, bl, fl, gr.*
must — *ust*; *d, j, r.*
hot — *ot*; *c, d, j, l, g, n, p,*
 t, sh, sl, sp, bl, tr, pl.

chin straw market
chat string cricket
chair strip wicket
chap strand
cheat strap
chip stray
chop strut
cheek

Review Steps 1, 2, 3, and 4; also *ump, ood, ack, aw, oy, og.*

STEP 14

Rhyme. SING A SONG OF SIXPENCE.

Story. THE SNOWBIRDS.

I. WORD LISTS

1. *Sight Words.*

dainty	Jack Frost
money	Sammy Scare Crow
baked	North Wind
parlor	field thought
	icicles surprise
	grains turned
	breath changed

2. *Words in Groups.*

four and twenty
would perch
upon his shoulders
At that moment

3. *Words for Testing Phonetic Power.*

counting	sixpence	opened
pocket	trimmed	hanging
happened		

4. *Words for Phonetic Use.*

set	torn
brother	clothes
maid	

See pages 99-100.

II. PHONETIC LESSONS

1. *Families.*

set	—et
brother	—other

Between.

maid	—ai
torn	—or

Combinations.

clothes	—cl
---------	-----

2. *Blending.*

set	—et; b, j, l, m, n, p, w, fr.
brother	—other; m, an.

Rules I and II

Comparisons.

maid	torn	clothes	clip	hate	hat
paid	born	clan	clap	hide	hid
stain	morn	cling	clear	hope	hop
grain	worn	claw	click	mane	man
train	shorn			note	not
plain	short			plume	plum
				tube	tub

Review Steps 5, 6, 7, and 8.

STEP 15

Rhyme. JOHN BROWN HAD A LITTLE INDIAN.

Story. FOREST ROVER.

I. WORD LISTS

1. Sight Words.

John Brown	moccasins
Forest Rover	threw
Fleet-of-Foot	presents
Indian	again
wigwam	second
father	third
birthday	fourth

2. Words in Groups.

belt of beads
bows and arrows
his fine clothes

3. Words for Testing Phonetic

Power.

feeling	slippers
cave	trousers
deer	bracelets

4. Words for Phonetic Use.

fine	walked
coat	unhappy
	finest

See pages 99-100.

II. PHONETIC LESSONS

1. Families.

fine — <i>ine</i>
coat — <i>oat</i>

Beginnings.

unhappy — <i>un</i>

Endings.

walked — <i>ed</i> = <i>t</i>
finest — <i>est</i>

2. Blending.

fine — *ine*; *m, d, l, n, p, v, br, sh, sp, sw.*

coat — *oat*; *b, m, bl, gl, gr, fl.*

Review

unhappy	walked	beg	begged	begging
unkind	peeped	hug	hugged	hugging
unbent	bumped	tug	tugged	tugging
unjust	jumped	flit	flitted	flitting
unlike	baked	spot	spotted	spotting
long	longer	trot	trotted	trotting
short	shorter	slip	slipped	slipping
tall	taller	stop	stopped	stopping

STEP 16

Rhyme. I SAW A SHIP A-SAILING.

I. WORD LISTS

1. *Sight Words.*

captain
move
masts

2. *Words in Groups.*

There were
with pretty things

3. *Words for Testing Phonetic Power.* 4. *Words for Phonetic Use.*

cabin	ship	deck
laden	stood	duck
sailing	packet	between
sailors		

See pages 99-100.

II. PHONETIC LESSONS

1. *Families.*

deck — eck
duck — uck

Beginnings.

between — be

2. *Blending.*

deck — eck; b, p, sp, ch.
duck — uck; pl, st, tr, cl, str.

between
began
beside
behind
begin
begun
behold

Review Steps 9, 10, and 11.

STEP 17

Story. THE CLEVER JACKAL.

I. WORD LISTS

1. Sight Words.

Jackal	
Mr. Alligator	
minute	
mistake	softly
hiding	gathered
easy	piled
often	leather

2. Words in Groups.

Thank you
What shall I do?
you always speak
against the door

3. Words for Testing Phonetic

Power.

peeping	crawled	broken	speak	thank
bubbles	ground	smoked	dish	bubble
snapped	foolish	inside	lash	pretend

See pages 99-100.

4. Words for Phonetic Use.

II. PHONETIC LESSONS

1. Families.

speak	— eak
dish	— ish
lash	— ash
mesh	— esh
rush	— ush
pretend	— tend — end

Combinations.

thank — th

Endings.

bubble — ble

2. Blending.

speak	— eak;	b, p, l, w, fr, sq, sn, str.
dish	— ish;	f, w, sw.
lash	— ash;	c, d, h, m, r, s, tr, cr, sm.
mesh	— esh;	fr, fl.
rush	— ush;	h, m, g, br, bl, sl, pl, cr.
tend	— end;	s, b, l, m, v, w, bl, sp, tr.

thank	bubble
think	stubble
thing	stumble
thick	tumble
thump	grumble

Review Steps 12, 13, and 14.

STEP 18

Story. MOTHER GOOSE'S MAY PARTY.

I. WORD LISTS

1. *Sight Words.*

Mother Goose	
Marjory Daw	
Tommy Tucker	sentinel
Polly	brought
Simple Simon	lamb
ribbons	wander
carried	caught

2. *Words in Groups.*

Queen of the May
home again
through the air

3. *Words for Testing Phonetic Power.* 4. *Words for Phonetic Use.*

invited	supper	gander	kisses
crown	pumpkin	mounting	high

See pages 99-100.

II. PHONETIC LESSONS

1. *Families.*

kiss — <i>iss</i>
high — <i>igh</i>

Between.

broom — <i>oo</i>

Endings.

kisses — <i>es</i>

2. *Blending.*

kiss — <i>iss</i> ; m, h, bl.
high — <i>igh</i> ; s, n.

broom	kisses
room	fishes
boom	dishes
loom	wishes
cool	lashes
pool	smashes
stool	brushes
spool	
groom	

Review Steps 15, 16, and 17.

STEP 19

THE ALPHABET.

I. WORD LISTS

1. *Sight Words.*

Alice	apples	<i>A</i>	<i>a</i>	Nellie	nuts	<i>N</i>	<i>n</i>
Bessie	bed	<i>B</i>	<i>b</i>	Olive	orange	<i>O</i>	<i>o</i>
Charles	captain	<i>C</i>	<i>c</i>	Paul	penny	<i>P</i>	<i>p</i>
Dick	dunce	<i>D</i>	<i>d</i>	Queenie	quail	<i>Q</i>	<i>q</i>
Elmer	elephant	<i>E</i>	<i>e</i>	Ralph	rail	<i>R</i>	<i>r</i>
Frank	fig	<i>F</i>	<i>f</i>	Stella	sugar	<i>S</i>	<i>s</i>
George	goat	<i>G</i>	<i>g</i>	Thomas	tarts	<i>T</i>	<i>t</i>
Harry	hound	<i>H</i>	<i>h</i>	Una	urn	<i>U</i>	<i>u</i>
Ida	ice	<i>I</i>	<i>i</i>	Vera	valley	<i>V</i>	<i>v</i>
Jessie	jelly	<i>J</i>	<i>j</i>	William	whale	<i>W</i>	<i>w</i>
Kate	kite	<i>K</i>	<i>k</i>	Xerxes	expected	<i>X</i>	<i>x</i>
Laura	light	<i>L</i>	<i>l</i>	Yetta	yew	<i>Y</i>	<i>y</i>
Minnie	mill	<i>M</i>	<i>m</i>	Zella	zebra	<i>Z</i>	<i>z</i>

2. Teach the alphabet in consecutive order.

3. Associate the names of the letters with their symbols, both in print and in script.

4. Use devices for teaching the alphabet. See page 79.

II. PHONETIC LESSONS

1. *Families.*

Review

ay	ace	ee	et	ice	ift	ool	oat	unk
ank	ad	ear	eck	ill	im	ould		up
ate	ash	ed	eak	ight	ine	oil		ut
are		en	esh	ide	ish	oon		un
		eep	end	ink	iss	ot		ug
		eap		ile	igh	other		uff
				id				ust
				ick				uck
								ush

2. *Blending.*

Blend the single sounds and the combinations with the families.

Review the vowels : *ā ē ī ĭ ū ū* *ā ē ī ĭ ū ū*

PHONETIC SUMMARY

FIRST YEAR—FIRST HALF

<i>Families.</i>				<i>Vowels.</i>		<i>Single Sounds.</i>	<i>Combinations.</i>	
ail	eat	ing	old	ump	y = i (cry)	f k	br	
at	ell	ig	ow	ung	a (fā)	s c = k	bl x = ks	
all	een	ind	ood	ue	e (fē)	m g	cr	
an	ent	ip	oy	unt	i (fī)	n d	fr j = dzh	
ack		in	og		o (fō)	l w	fl qu = kw	
aw			one (bone)		u (fū)	r b	gr	
air			op		a (rāb)	h v	pl	<i>Endings.</i>
andy			ong		e (rēb)	t s = z	pr	er
and	ang				i (rīb)	p	sl	ing
ake	ap				o (rōb)		sh sk	
ame					u (rūb)		st sp	

FIRST YEAR—SECOND HALF

<i>Families.</i>				<i>Be-</i> <i>tweens.</i>	<i>Combi-</i> <i>nations.</i>	<i>Begin-</i> <i>nings.</i>	<i>End-</i> <i>ings.</i>
ay	ee	ice	ool	ai	ch	a	ble
ank	ear	ill	ould	ar	cl	un	ed
ate	ed	ight	oil	oo	dr	be	ed = d
are	en	ide	oon	or	gl		ed = t
ace	eep	ink	ot	ou	sw		en
ad	eap	ile	other		sc		es
ash	et	id	oat		sm		est
	eck	ick	unk	uff	sn		et
	eak	ift	up	ust	str		ly
	esh	im	ut	uck	tr		s = z
	end	ine	un	ush	th (thank)		
		ish	ug		th (then)		
		iss			wh		
		igh					

WORDS FOR TESTING PHONETIC POWER

Before the close of the first year pupils will have gained considerable power in phoneticizing unfamiliar words. After the daily phonetic period it is well to place upon the blackboard a few words which the children have not seen, and have these pronounced. No attention should be paid to the meaning of the words, nor should the children be expected to recognize them a second time except by the building process. The pupils are delighted at their ability to build up words.

Build the word synthetically. Take, for example, the word *mailing*. Write upon the blackboard the family *ail*. Prefix *m*, making the word *mail*. Affix *ing* and the word *mailing* is complete. The children should blend the phonograms silently, then tell the complete word. The following words are merely suggestive.

mailing	enjoy	primer	clouding
blacker	enjoyment	cooler	smearing
cracker	remind	spinner	soiling
bringing	reminder	shutter	upper
bluebell	reminding	shelter	charter
woodland	pumping	printing	whipping
slinging	brakeman	skipper	blandly
shopman	greenback	ulster	splendidly
spelling	winter	spilling	milestone
taller	omit	canter	shutting
plowman	banging	hearing	crooning
quacking	boxing	blackening	clearing
racking	elfin	bedding	clearly
backbone	glimmering	brighter	chopper
grindstone	awning	brighten	chipmunk
hanging	awake	frighten	scolding

toymen	figment	drinking	laces
railing	stopper	staying	drifting
unstrung	winner	sprinting	sleeper
clanging	digging	astride	flounder
greener	matting	banker	switchman
pretended	blindly	thanksgiving	swooping
gladly	creeper	thrasher	clustering
velvet	bracelet	thrifty	clipper
undergo	bricklayer	unbending	scarlet
reaping	freshman	unbind	scarf
maiden	grapevine	undertake	smooth
gruffly	greenhouse	untwine	snatching
dusting	slashing	unfold	translate
blotting	sharpen	understand	abate
chatting	shawl	behindhand	ablaze
chatterbox	shocking	belonging	apartment
cloudy	sparkling	benighted	around
shorter	quaker	bewitching	underbrush
fretting	quenching	ajar	underground
ticket	drowning	amazement	trumpeter
smothering	chapter	abounding	thrush
floating	clearstarch	amendment	thunderclap
swiftest	clinker	amount	trombone
decked	clownish	avoid	whippoorwill
ducked	glassware	spoiling	trimming
becloud	swaying	stalking	tripping
speaking	sweeper	statehouse	crashing
speeding	scatter	starfish	spendthrift
meshes	scrapbook	quickstep	triweekly
rushing	script	cheapen	befalling
thinking	smokestack	checkmate	trawl net
thankning	snappishly	cheering	truckman
missing	jamming	gloomily	nickname
highest	necklace	sweetmeat	Frenchman

TEACHING VOCABULARY

<i>A</i>	<i>D</i>	<i>G</i>
about	bright	dainty
again	broom	darling
against	broth	deck
Alice	brother	Dick
almost	brought	dollar
always	Bruin Bear	door
angry	bubble	drink
any	build	
anything	built	<i>E</i>
anywhere	burn	early
apples	burrowed	easy
arrows	butcher	Elmer
asleep	buzzed	evening
		expected

<i>B</i>	<i>C</i>	<i>F</i>	<i>H</i>
baby	carried	fast	happy
baked	carry	father	Harry
beads	caught	favor	healthy
beautiful	changed	fear	hear
became	Charles	fence	here
been	children	field	hide
before	chimney	fierce	hiding
belt	chin	fire	high
Bessie	clever	finest	honey
between	clock	first	hour
birthday	close	fishes	hummed
bite	clothes	Fleet-of-Foot	
boards	coming	floor	<i>I</i>
bought	cool	forest	icicles
bows	crept	Forest Rover	Ida
bread	crows	fortune	Indian

<i>J</i>	Marjory Daw	<i>O</i>	reeds
jackal	market	o'clock	Reynard the
Jack Frost	masts	often	Fox
jelly	meadow	Olive	ribbons
Jessie	Middle-sized	orange	rise
John Brown	Pig	other	
judge	midnight	own	<i>S</i>
	might		sadly
<i>K</i>	Minnie	<i>P</i>	Sammy Scare
Kate	minute	parlor	Crow
kisses	mistake	Paul	says
kittens	mittens	penny	scampered
Knave of Hearts	moccasins	perch	second
knocked	money	perhaps	sentinel
know	moonlight	Peter Rabbit	shall
	morn	pieces	sharp
<i>L</i>	morning	Piggy Wig	shoe
lamb	Mother Black	piled	shore
lash	Cat	pipe	should
late	Mother Goose	piper	Simple Simon
Laura	move	plaster	Skippy
leap	Mr. Alligator	plodded	Slow-but-Sure
leaped	Mr. Wolf	Polly	slowly
leather	music		smart
leaves	muskrat		snug
lies	must	<i>Q</i>	softly
life		quail	soil
like		Queenie	soiled
Little Wee Pig	named	Queen of	soon
look	Nanny Goat	Hearts	Sophie
love	naughty		speak
	Nellie	<i>R</i>	started
<i>M</i>	nicé	race	Stella
maid	North Wind	Ralph	stick
many	nothing	ready	straw

stream	thought	unhappy	White Cook	
sunk	threw	urn	why	
sure	through		wigwam	
surprise	toad	V	William	
sweet	Tommy Tart	valley	wise	
swift	Tommy Tucker	Vera	without	
<i>T</i>		to-morrow	woman	
tarts	torn	<i>W</i>		
teeth	tortoise	walk	<i>X</i>	
thank	tree	wander	Xerxes	
that	Trixxy	want		
their	try	washed	<i>Y</i>	
then	time	wealthy	Yetta	
these	turned	wear	your	
things	twenty	were		
third		what	<i>Z</i>	
thirsty	<i>U</i>		when	
Thomas	Una	while	zebra	
			Zella	

WORDS IN GROUPS

Slow-but-Sure	pretty things
By-and-By	Thank you
bright morning	What shall I do
May I go	you always speak
the very one	against the door
every morning	Queen of the May
when it was time	home again
the other tune	through the air
there are many	You shall have
That he might	Have you been
I have heard	Here is some
anything to say	Your own mittens

before you do
these tarts
Stop running
Why should I
too sweet
Are you sure
We sadly fear
see here
put on their mittens
four and twenty
would perch
his shoulders
At that moment
belt of beads
bows and arrows
his fine clothes
There were

had so many
Without any
almost midnight
An hour ago
Let us try
crept slowly
in the meadow
in the reeds
on the shore
One fine day
Here lived
There is nothing
There was once
One of them
their fortune
Be ready
five o'clock

WRITTEN LANGUAGE

POEM: Over in the Meadow.

See pictures in Story Hour Reader (pp. 61-62).

Steps 1, 2. See the mother fish.
See the little fishes.

Steps 3, 4, 5, 6. "Swim!" said the mother fish.
"We swim," said the little fishes.

Steps 7, 8, 9. The fishes swam and leaped.
They swam and leaped in the stream.

Steps 10, 11. The stream was in the meadow.

Steps 12, 13. A tree was near the stream.
The birds lived in the tree.

Steps 14, 15. “ Sing! ” said the mother bird.
“ We sing,” said the baby birds.

Steps 16, 17. The baby birds sang.
The little fishes swam.
Then they were all happy.

Steps 18, 19. *Have the children write the whole story.*

THE ALPHABET

The alphabet should be mastered during the First Year—Second Half, since *Spelling* is introduced in the Second Year—First Half. The letters should be taught individually and in serial order. The letters of the alphabet are learned easily through the use of jingles and rote songs. See Lear's Nonsense Alphabet and the Alphabet Song.

The following devices are suggested :

1. The use of perception cards, for individual recognition and for rapid drill. Use both script and print.
2. Use of words in series; for example, *at, cat, fat, hat*, the children finding certain letters.
3. Making words with letters of the alphabet.
4. Use of nonsense rhymes.
5. Use of pictures of animals.

NONSENSE ALPHABET

*A was an ant
Who seldom stood still,
And who made a nice house
In the side of a hill.
Nice little ant!*

B was a *bat*
Who slept all the day,
And fluttered about
When the sun went away.
Brown little *bat*!

C was a *camel* :
You rode on his hump ;
And if you fell off,
You came down, such a bump !
What a high *camel* !

D was a *duck*
With spots on his back,
Who lived in the water
And always said, “Quack !”
Dear little *duck* !

E was an *elephant*,
Stately and wise ;
He had tusks and a trunk,
And two queer little eyes.
Oh, what funny small *eyes* !

F was a *fish*
Who was caught in a net ;
But he got out again,
And is quite alive yet.
Lively young *fish* !

G was a goat

Who was spotted with brown;
When he did not lie still
He walked up and down.
Good little *goat*!

H was a hat

Which was all on one side;
Its crown was too high
And its brim was too wide.
Oh, what a *hat*!

I was some ice,

So white and so nice,
But which nobody tasted,
And so it was wasted.
All that good *ice*!

J was a jug

So pretty and white,
With fresh water in it
At morning and night.
Nice little *jug*!

K was a kite

Which flew out of sight,
Above houses so high
Quite into the sky.
Fly away, *kite*!

L was a *lily*

So white and so sweet
To smell it and smell it
Was quite a nice treat.
Beautiful *lily*!

M was a *man*

Who walked round and round,
And he wore a long coat
That came down to the ground.
Funny old *man*!

N was a *net*

Thrown into the sea,
To catch fish for dinner
For you and for me.
Nice little *net*!

O was an *orange*,

So yellow and round;
When it fell off the tree,
It fell down to the ground.
Down to the ground!

P was a *polly*,

All red, blue, and green —
The most beautiful polly
That ever was seen.
Poor little *polly*!

Q was a *quail*
With a very short tail,
And he fed upon corn
In the evening and morn.
Quaint little *quail*!

R was a *rabbit*
Who had a bad habit
Of eating the flowers
In gardens and bowers.
Naughty fat *rabbit*!

S was the *sugar-tongs*,
Nippity-nee!
To take up the *sugar*
To put into our tea —
Nippity-nee.

T was a *tortoise*
All yellow and black;
He walked slowly away,
And he never came back.
Torty never came back.

U was an *urn*
All polished and bright,
And full of hot water
At noon and at night.
Useful old *urn*!

V was a *veil*
With a border upon it,
And a ribbon to tie it
All round a pink bonnet.
Pretty green *veil*!

W was a *watch*,
Where in letters of gold,
The hour of the day
You might always behold.
Beautiful *watch*!

X was King *Xerxes*,
Who wore on his head
A mighty large turban,
Green, yellow, and red.
Look at King *Xerxes*!

Y was a *yew*
Which flourished and grew
By a quiet abode
Near the side of a road.
Dark little *yew*!

Z was a *zebra*
All striped white and black;
And if he were tame,
You might ride on his back.
Pretty striped *zebra*!

— EDWARD LEAR.

OVER IN THE MEADOW

Over in the meadow,
 In the sand, in the sun,
Lived an old mother toad
 And her little toadie one.
“Wink!” said the mother;
 “I wink,” said the one.
So she winked and she blinked,
 In the sand, in the sun.

Over in the meadow,
 Where the stream runs blue,
Lived an old mother fish
 And her little fishes two.
“Swim!” said the mother;
 “We swim,” said the two.
So they swam and they leaped,
 Where the stream runs blue.

Over in the meadow,
 In a hole in a tree,
Lived a mother bluebird,
 And her little birdies three.
“Sing!” said the mother;
 “We sing,” said the three.
So they sang and were glad,
 In the hole in the tree.

Over in the meadow,
In the reeds on the shore,
Lived a mother muskrat,
And her little ratties four.
“Dive!” said the mother;
“We dive,” said the four.
So they dived and they burrowed,
In the reeds on the shore.

Over in the meadow,
In a snug beehive,
Lived a mother honeybee
And her little honeys five.
“Buzz!” said the mother;
“We buzz,” said the five.
So they buzzed and they hummed,
In the snug beehive.

Over in the meadow,
In a nest built of sticks,
Lived a black mother crow,
And her little crows six.
“Caw!” said the mother;
“We caw,” said the six.
So they cawed and they called
In their nest built of sticks.

Over in the meadow,
Where the grass is so even,
Lived a gay mother cricket
And her little crickets seven.

“Chirp!” said the mother;
“We chirp,” said the seven.
So they chirped cheery notes
In the grass soft and even.

Over in the meadow,
By the old mossy gate,
Lived a brown mother lizard
And her little lizards eight.
“Bask!” said the mother;
“We bask,” said the eight.
So they basked in the sun,
By the old mossy gate.

Over in the meadow,
Where the clear pools shine,
Lived a green mother frog,
And her little froggies nine.
“Croak!” said the mother;
“We croak,” said the nine.
So they croaked and they plashed,
Where the clear pools shine.

Over in the meadow,
In a sly little den,
Lived a gray mother spider,
And her little spiders ten.
“Spin!” said the mother;
“We spin,” said the ten.
So they spun lace webs,
In their sly little den.

Over in the meadow,
In the soft summer even,
Lived a mother firefly,
And her little flies eleven.
“Shine!” said the mother;
“We shine,” said the eleven.
So they shone like stars,
In the soft summer even.

Over in the meadow,
Where the wise men dig and delve,
Lived a wise mother ant
And her little anties twelve.
“Toil!” said the mother;
“We toil,” said the twelve.
So they toiled, and were wise,
Where the men dig and delve.

— OLIVE A. WADSWORTH.

Two little blackbirds
Sat on a hill,
One named Jack,
The other named Jill.
Fly away, Jack,
Fly away, Jill.
Come back, Jack,
Come back, Jill.

RIDDLES

Thirty white horses on a red hill,
Now they tramp, now they champ,
Now they stand still.

(Teeth and Gums.)

Little Nancy Etticoat,
In a white petticoat,
And a red nose ;
The longer she stands,
The shorter she grows.

(Candle.)

As I went through the garden gap,
Whom should I meet but Dick Red-cap ;
A stick in his hand,
A stone in his throat,
If you'll tell me this riddle,
I'll give you a groat.

(Cherry.)

I had a little sister,
they call her Peep, Peep.
She wades in the water,
deep, deep, deep ;
She climbs the mountains,
high, high, high —
Poor little thing
she has but one eye !

(Star.)

ROTE SONGS

DANCE TO YOUR DADDY



“Dance to your dad - dy, My lit - tle bab - by;



Dance to your dad - dy, My lit - tle lamb.

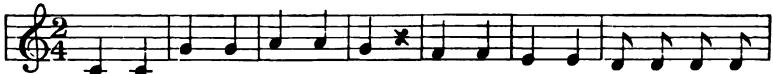


You shall have a fish - y In a lit - tle dish - y;



You shall have a fish - y When the boat comes in.”

THE ALPHABET



a, b, c, d, e, f, g, h, i, j, k, l, m, n, o,



p, q, r, s, t, u, v, w, x, y, z.

SING A SONG OF SIXPENCE



Sing a song of six-pence, A pock-et full of rye;



Four and twen-ty black-birds Baked in a pie.

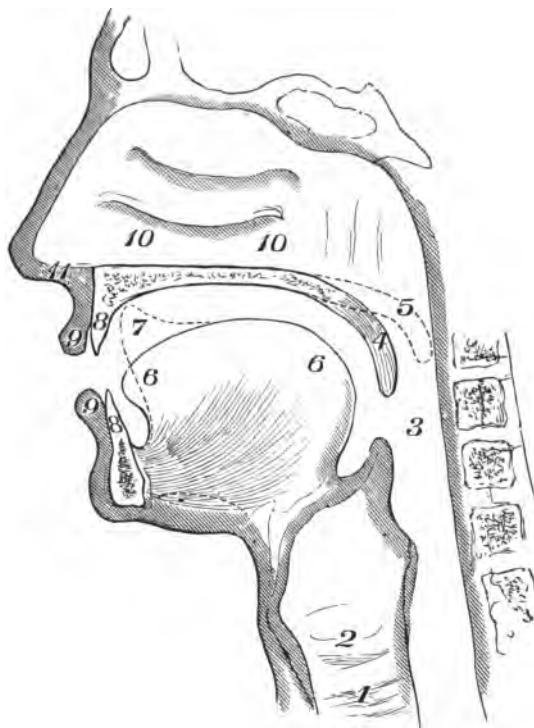


When the pie was o-pened, The birds be-gan to sing,



Was-n't that a dain-ty dish To set be-fore a king?

DIAGRAM OF THE ORGANS OF SPEECH



1. Windpipe.	6. Tongue.
2. Vocal cords.	7. Point of the tongue raised.
3. Pharynx.	8. Teeth.
4. Soft palate.	9. Lips.
5. Action of the soft palate in closing the nasal passage.	10. Nasal passage.
	11. Nostrils.

GUIDE TO ENUNCIATION

THE organs of speech are a human music box, and the child should be taught to use them delicately and accurately.

The teacher should know the organs of speech and the science of their use. It is not sufficient for her to know that *p*, *b*, *t*, *d*, *g*, etc., are not sounded *per*, *ber*, *ter*, etc., but she should know why such enunciation is incorrect, and how to remedy it.

Vowel sounds have their source in the glottis and in the upper part of the larynx, which contains the cartilages called *vocal cords*.

The sounds originating here are variously modified by the tongue, teeth, lips, or other parts of the mouth as they pass through, each sound being affected as to quality by some particular part or parts. These modifications in the utterance of vowels are limited to changing the shape of the passage, so that the principal characteristic of a vowel is continuity of resonance, due to the fact that the passage of the breath is not interrupted.

Consonants, on the other hand, are caused by breath meeting interference at some point in the vocal passages. The character of this interference and of the interruption of the sound caused by it distinguishes one consonant from another.

Diaphragmatic breathing should be taught in connection with vowel enunciation. The proper position of the organs

of speech for correct utterance of each vowel and consonant should be thoroughly mastered by the teacher.

The references in the following pages are from Webster's Dictionary — Guide to Pronunciation.

Lists of words illustrating each vowel sound should be written on the blackboard, to be used for drill. Accent plays a very important part in clear enunciation, and drill on this is strongly advised. The position of the consonant modifies the rising and falling inflections to a great degree, as in

théme

teèth

kéy

lèak

Note. — The following lists should be supplemented by the teacher.

VOWELS

The Eight Variations of the Sound of *a*

1. *ā* — as in *ale, fate*, is called long *a*, and is the name sound of this letter.

In this vowel the mouth is more open than in *ē* (p. 122) because of the wider separation of the lips and teeth. The tongue (in

the front part of mouth) is dropped a little lower, and at the end of this sound the organs, for a brief instant, are in the position of *ē* (p. 122). This sound is therefore said "to vanish to a point." The *ā* is considered a double vowel, being composed of *ā* + *ē*; the *ē* is

very much abbreviated. This double sound never occurs before *r*.

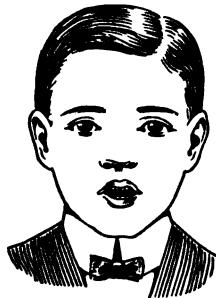
Ex. — Pay, may, vane, jay, tale, ape, fame, save, age, late.



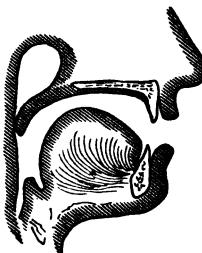
2. \grave{a} — occurs in endings *ace* and *age*; as *preface*, *solace*.

It is a modification of \bar{a} in unaccented syllables. It is a wider vowel and the sound ranges between \bar{a} (*ale*) and \check{e} (*end*) (p. 123). It never "vanishes to a point," as \bar{a} does.

3. \grave{a} — as in *air*, *fare*, *care*; this sound is called circumflex *a*.



In this sound there is a little more separation of the teeth than that in \check{e} (p. 123); the tongue, although not quite in its natural position, is lower than in that of \check{e} . This sound is also represented by \hat{e} (as in *there*) (p. 123), but only in syllables closed by *r*. It is the narrow sound correlative to the wide \check{a} (*am*).

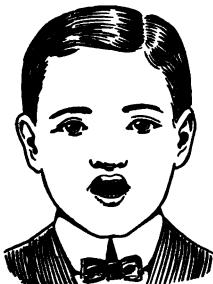


Ex. — Chair, pair, care, prayer, mare, rare, hare, bear.

4. \acute{a} — as in *at*, *add*; this is called short *a*.

The positions of organs of speech are the same as in \acute{a} (*air*), but the vowel sound is much shorter. This is peculiarly an English language sound and foreigners rarely give it correctly.

Ex. — Pan, hat, tack, man, mask.



5. \ddot{a} — as in *far*, *arm*, *ah*.
(Commonly called Italian *a*.) The mouth is wide open, and the tongue is in its natural flat position.



Ex. — Palm, mar, far, father, gape, arm, barn, hark.

6. *ā* — as in *ask, glass, fast*.

In organic position it is between *ā* (*am*) and *ā* (*arm*). In quality as well as position it more nearly resembles *ā*. The organs of speech are almost exactly in the same position as for *ā*, but the main part of the tongue is raised higher toward the roof of the mouth and the lower jaw is not so much depressed; neither is the mouth so widely opened.

This *ā* sound is preferred when followed by *sk, ff, ft, th, ss, sh, st, nce, nt*, and *nd*; as *ask, staff, graft, path, pass*, etc.

ā is narrower than the broad *ā*, and easily slides into *ū* (*up*) when unaccented. Shorten the *ā* (*far*), and the *ā* sound will be correct.

7. *ā* — as in *ave, talk, swarm, water*. It is a long vowel.

The mouth is wide open, the corner of the lips slightly rounded or drawn inward, the tongue depressed below its natural position.



Ex. — Pall, fault, shawl, daub, warm, war, yawn, vault, jaw, raw.

8. *ə* — as in *was, wander, quality*.

This sound is identical, or nearly so, with *ō* (*odd*) and *ow* in *knowledge*.

Six Sounds of *e*



1. *ē* — as in *eve, eel*; this is *e* long and is the name sound of the letter.

The lips and teeth are slightly parted, and the upper surface of the tongue is very near the roof of the mouth, but does not touch



it, and therefore does not obstruct the voice. This is a narrow vowel and is not always an absolutely simple element. It commonly starts at a slightly wider angle (near *i* — *ill*) and moves to consonant *ȳ*.

Ex. — She, peat, fear, teal, read, cheer, theme, leash, leap, leaf, meat, ear, leach, teeth.

2. *ɛ* — as in *event, create.*

3. *e* — as in *eight.*

This sound is identical with *ā* (*ale*).

4. *ě* — as in *end, ebb*; this is short *e*. The syllable is usually closed by a consonant sound.

The mouth is in the same position when uttering this *ě* as it is in the first part of *ā*.

Ex. — Met, them, sex, never, let, red, less, berry, yet, head, then.

5. *ê* — as in *there, where.* The sound is identical with *ā* in *care, lair.* This *ê* sound occurs only before *r*.

6. *ĕ* — as in *fern, her, err.*

This is the narrow counterpart of the wide *ē*. The *ĕ* occurs before *r* in accented syllables, but *not* when *r* precedes another vowel or another *r* in the following syllable of the same word: as *merry, very, error.* The *ĕ* in *fern* is *not* equivalent to *ū* in *urn*; it is a narrow vowel formed toward the front of the mouth, while *ū* (*urn*) is formed toward the back of the mouth.

Five Sounds of *i*

1. *ī* — as in *time, ice, bind, pie*; this is long *i* and is the name sound of the letter.

The sound is double; the main part is the glide between the initial element and the terminal *i* (*ill*). This initial part varies from *ā* (*arm*) to *ě* (*end*). It commonly falls between *ā* (*ask*) and *ū* (*up*).

Ex. — Pie, sigh, kite, dive, oblige, size. *Equivalents.* — Type, by.



INITIAL POSITION

2. *i* — as in *idea*. The quality of this sound is subject to variation.

3. *i* — as in *machine, intrigue*.

This sound is the same as *ē* (eve).

4. *i* — as in *ill, pit, until*; this is short *i*.



FINAL POSITION

The organs of speech are in nearly the same position as when *ā* is uttered. The tongue is a little lower in the mouth, thus widening the space between it and the roof of the mouth. This vowel is the wide counterpart of narrow *ē*.

Ex. — Fin, tin, tip, this, whip, pin, dish.

5. *i* — as in *fir, virtue*, is the precise equivalent of *ē* (*fērn*).

Seven Sounds of *o*

1. *ō* — as in *old, over*; this is long *o*, the name sound of the letter.

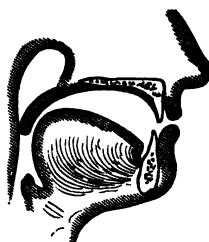
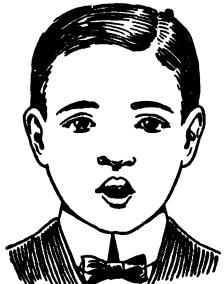
The lips are rounded and the tongue depressed. This letter like *ā* changes its sound toward the end, terminating in a momentary sound of *ōō* produced by contracting the lips. It is not necessary to compress the lips:

merely narrow the lip passage less than for *ōō*.

The quality of *ō* before *r* is sharply defined. The vowel *ō* takes as a "vanish" a distinctly perceptible *ōō* or sometimes *ōō* (*food*).

The radical part of the vowel is narrowed. The lips are contracted and the jaw depressed, but less than for *a* (*all*).

Ex. — No, pole, vote, bowl, soak, own, pope, cove, lobe, doze.



2. \hat{o} — as in *obey*.

This sound differs from \hat{o} by absence of the vanish and by taking a wider form, which varies according to prolongation.

3. \hat{o} — (occurs only before *r*); *orb, order, lord*.

This sound is essentially identical with \hat{a} (*all*).

4. \check{o} — as in *not, odd*; this is short *o*. It is a wide vowel. The lips are not as contracted as for \hat{a} (*all*).

5. \check{o} — as in *do, prove, tomb*, with sound same as \overline{oo} .

6. \check{o} — as in *wolf, woman, bosom*, with sound the same as \overline{oo} .

7. \check{o} — as in *son, done, other*, with sound same as \check{u} (*up*). (The letter is doubled in *blood, flood*.)

Diphthongs of o



1. \overline{oo} — as in *moon, fool*;
equivalents are *do, canoe, group*.

The sound as in *ooze* is a long vowel. The lip must be rounded as much as possible without obstructing the voice. The tongue is dropped low in the front of the mouth.



Ex. — Loop, pool, woo, tooth, choose.

2. \overline{oo} — as in *foot, wool, good*; equivalents are \check{o} (*wolf*) and \check{u} (*full*). This is the wide vowel of the \overline{oo} .

Ex. — Book, good. *Equivalents.* — Put, could, full, should.

3. ou — as in *out*.

Made of \hat{a} (*art*) and oo (*look*).

Ex. — Pout, south, pouch, mouth, sound, loud.

4. *oi, oy*. — *oi* as in *oil*, *oy* as in *boy*. This sound is made up of *a (all)* and *i (ill)*.

Ex. — Oil, poise, toil, noise, boy, royal, joy.

Six Sounds of *u*

1. *ü* — as in *use, pure, cube, duty*; this is long *u* and is the name sound of this letter.

u = *e + oo*.

Ex. — Use, mute, sue, pure, hue. *Equivalents.* — Pew, lieu, view, yew, you.

This sound is a diphthong which has *oo* as its terminal and main part. The initial element is very brief and evanescent and is related to *i (ill)* or *e (eve)*. The lips are slightly rounded on the initial element and then are drawn closer all the way through to the end of the *oo*. This labialization of the entire sound is very important.

In some cases the *y*-glide nearly displaces the initial element, as *ünit, üse* (this *ü* sounds like the word *you*).

Note. — After *t* and *d* the *ü* may better be given without the *y*; as in *tune, tutor, due, duty, duke*.

2. *ü* — as in *unite, emulate, nature*.

This sound is a modification of *ü*; however, it differs from it by taking *oo* (*foot*) as its final element in place of *oo* (*food*). It also takes *sh* sound after *t* and *zh* glide after *d*: *nature, verdure*.

3. *u* — only after *r*, as *rude, rumor*.

This sound is not essentially different from *oo* (*food*).

4. *u* — as in *bull, full, put, push*.

Sound same as *oo* (*foot*).



5. *ü*—as in *urn, urge, burn*;
this is a narrow vowel
corresponding to wide *ü*
(*up*).

The mouth is opened less than for *ä* (*far*) and the back of the tongue is a little more depressed. The muscles of the mouth are not firmly held.



Ex.—Burn, turn, nurse, cur. *Equivalents.*—Pearl, mirth, germ, girt.

6. *ü*—as in *up, bud, us, under*; this is short *u*.

The vowel is a wide one and is voiced in the back of the mouth. The *o* in *atom* has essentially the same sound.

Ex.—Pun, nut, jut, up, sun, hull, vulture, nudge, thud. *Equivalents.*—Love, doth, one.

ÿ—see *i* (p. 123).

CONSONANTS

Table of Consonant Elements in English

PLACE OF ARTICULATION	MOMENTARY		CONTINUOUS		NASAL CONTINUOUS
	Surd or Breath	Sonant or Voice	Surd or Breath	Sonant or Voice	
Lips	<i>p</i>	<i>b</i>		<i>w</i>	<i>m</i>
Lip and teeth			<i>f</i>	<i>v</i>	
Tongue and teeth			<i>th(in)</i>	<i>th(y)</i>	
Tongue and hard palate (forward)	<i>t</i>	<i>d</i>	<i>s</i>	<i>z : r</i>	<i>n</i>
Tongue and hard palate (back)	<i>ch</i>	<i>j</i>	<i>sh</i>	<i>zh : r</i>	
Tongue, hard palate, and soft palate				<i>y : l</i>	
Tongue and soft palate	<i>k</i>	<i>g</i>			<i>ng</i>
Various places	<i>h</i>				

DEFINITIONS

Breath sound is produced by forcing the breath against the organs at the place of obstruction, as in *f, s (so), sh, th (thin)*, and aspirate *h*.

Mute action is caused when all sound is cut off, leaving an interval of silence during which the oral passage is closed at some point; as in *p, t, k*. Audible effects result from both the closing and the opening of the closed passage.

Glides are the effects produced by the voice as it passes from consonant to vowel, or *vice versa*; as in *ebb, go, saw, ought*.

Abruptness in English speech is due to

(A) Initial form — forcing a passage between vocal cords pressed tightly together.

(B) Terminal form — by checking the tone more or less abruptly through a reverse process. Such actions (A and B) are called the "catch of the glottis" or the "check of the glottis."

Clicking is produced by the sudden and forcible impact of one surface upon another or their sudden separation, as heard in *p* and *t* and *k*.

Surds are consonants made with breath sounds only, or by mute action, as *p*.

Sonants are consonants voiced or vocalized.

Surd mutes, as initial sounds, have audible puff, due to the sudden release of the compressed breath within the distended walls of the oral cavity, as *pea, kite*.

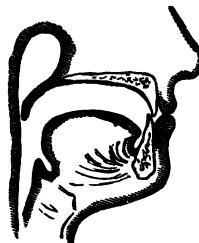
Surd mutes when final have a percussive sound of lip or tongue against palate, as *cup, back*.

NOTE. — In both positions these surds produce and are modified by the "check of the glottis" and the "click." In an initial it is due to the abrupt beginning of the vowel and the sudden separation of the organs. In the finals the sudden impact of the organs produces the "click," and at the same instant the abrupt cutting off the vowel is produced by the "glottis check."



p — as in *pin*. (A surd.)

Bring the lower lip against the upper; a slight puff of breath escapes as the lips part.



NOTE.—Allow child to puff so that it may be felt or to puff out a candle.

Ex. — Peel, pit, post, pug, keep, tip, cope, cup.

b — as in *bib, rob*. (A sonant.)

Lips are in the same position as for *p*; but a voiced breath is directed toward the closed lips; this results in a muffled tone made by the vocalized breath as it is injected into the cavity *very softly*.

Ex. — Bean, bit, bat, boast, feeble, bail, cab, robe.



t — as in *tin*, is a breath consonant.

It is formed by the tip of the tongue against the back of the upper teeth, stopping for an instant the breath which is passing outward, then allowing it to pass in a slight puff.



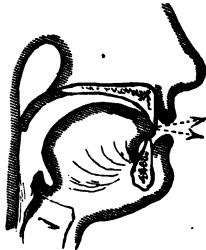
Ex. — Tea, tin, ten, eat, wit, net, tame, tan, time, mate, hat, bite.

Groups of words for practice :

Tie tight. I tied it. Not at all.

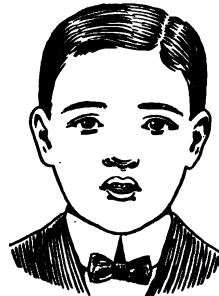
A twister, a twisting, a twist, etc.

th — as in *thin*, is a breath sound but more continuous than *t*, and modified by the aspirate *h*.



Flatten the tongue, and place the end of it against the edge of the upper teeth, then breathe steadily.

Note. — Tell the child to stick out the tip of the tongue between the teeth and say *this*, *that*. This is excellent drill for those that stutter.



Ex. — Theory, thick, wrath, thought, youth, sheath, smith, mouth, broth, breath.

th — as in *this, then, thy*, is a voice sound.

Ex. — These, this, that, them, there, brother, thou, thine.

Note. *th, breath*

noun mouth

noun bath

noun wreath

sing. noun mouth

sing. noun wreath

th, voice

verb mouthed

verb bathe

verb wreath

plural noun mouths

plural noun wreaths

d — as in *did, deed*, is a voice mute.

When preceded by a surd in the same syllable, *d* sounds like *t*; as *hissed, hooked, arched*.

Ex. — Deed, dine, daily, feed, pride, avoid, dumb, dole, made, need, mud, load.

c — has two sounds.

Soft *c* sounds like *s* (p. 182), and is made by the tongue against the hard palate.

It has three variations, as follows :

1. *hiss* in *civil*.

2. *z* in *discern*.

3. *sh* in *ocean*.

Hard *c* sounds like *k*, as *cart, cargo*.

It is made by the tongue against the soft palate.

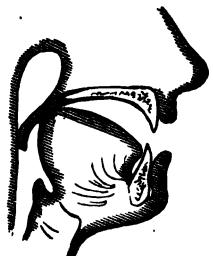
ch — as in *child*, is a double consonant, made up of *t* and *sh* (p. 133).

Ex. — Cheap, churn, chowchow, chose, peach, arch, vouch, roach.

NOTE. — *ch* = 1 — *tsh* in *church*

2 — *sh* in *chaise, chagrin*

3 — hard *c* in *chorus, echo*



k — as in *kick*, is a guttural breath mute.

Place the back of the tongue against the soft palate.

Ex. — Keen, cake, kind, dock, speak, neck, pike, clock. *Equivalents.* — Care, cart, coal, cone.



h — is a momentary breath, called *aspirate*.

The sound of *h* is produced by emitting the breath with some force from the mouth in any of the vowel positions.

Ex. — Heard, hoard, hook, hale.

j — as in *judge, jaw*, is a voice sound.

This is a double consonant, made up of *d* and *zh*. The sound is represented by soft *g* at the end of a syllable.

Ex. — Jail, jar, June, join, jovial, job. *Equivalents.* — Siege, gin, ridge, huge, page.

g — is a voiced sound.

The organs employed in producing it are the tongue and the soft palate.

Hard *g* is a guttural breath mute, made by the voice being forced into the cavity of the pharynx, which is closed by the soft

palate and then arched, to bring the lower border in contact with the tongue. While on the curve it is pressed back against the walls of the pharynx.

g is hard — before *a, o, u* (*l, r, s*, in same syllable), as *gay, go, gun, glad, grow*; sometimes hard with *e, i, or y*, as *get, give, gig, muggy*; always hard at the end of a word.

g is soft like *j* in *gem, rage, large*.

gh = *g* hard, as in *ghost, ghastly*.

= *g* silent, after *i* and before *t* — *high, caught*.

= *f* after *au* or *ou* in *draught, laugh, cough*.

= *k*, in *hough*.

= *g* silent, after *au* or *ou* in *dough, through, and aught*.

f — as in *fife*, is a continuous breath sound.

The lower teeth are raised to the upper teeth and the breath escapes through the interstices and sides of the lips and teeth.

In *of, f* takes sound of *v*.

Ex. — Fine, fit, roof, knife, tiff, foot. *Equivalents.* — Rough, enough, trough.

v — is the same as *f* except that the breath is vocalized.

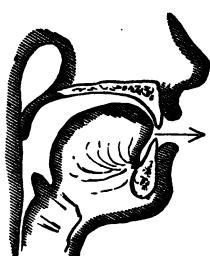
Ex. — Veal, vale, vine, weave, wave, hive.

s — as in *sin*, is a breath sibilant.

The tip of the tongue placed back of the upper teeth leaves a slight orifice through which the breath is forced, and as it impinges upon the edges of the upper or lower teeth it produces a sharp *s*.

The *s* as in *see, so, stay*, is pure breath.

The *s* as in *is, rides*, is voiced breath, caused by the tongue pressing closer to the palate. It sounds like *z*.

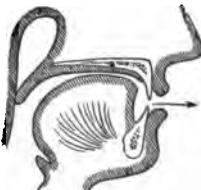


s is like *sh* in *version, sure, sugar*.

s is like *z* (*zh* in *azure*), *vision, leisure*. The difference between the hissing and hushing sounds of *s* is due to the position of the tongue. In the first the tongue is closer to the teeth, in the second the tongue tip seems to become a vertical line.



HISSING POSITION

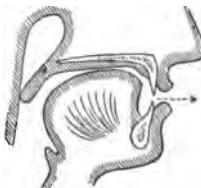


HUSHING POSITION



sh—is a continuous breath sound.

The front of the tongue is lifted toward the roof of the mouth so that the lower surface of the tongue faces the teeth.



Ex.—Shut, shin, shame, share, flash, shore.

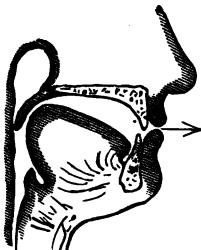
w—is called a semivowel from its close relation to *oo* (*food*) or *oo* (*foot*).

It always begins with a brief *oo* or *oo*. The position of the organs is the same in both the vowel *w* and the consonant *w*—the difference being in the tense condition for the vowel. Test this in *woo, woe, war*. The *w* requires a contraction of the lips, a constriction between the back of the tongue and the soft palate, which makes *w* guttural as well as labial.

Ex.—Weep, were, war, wall, wore, we, wax, wait, wise.

wh—as in *wheel, when, where*.

wh = *h* + *oo* (the *h* representing the breath sound produced by exhaling the deep breath which always precedes a correct enunciation of *wh*, as in *which, where*).



Device. — Let the pupil hold the palm of his hand (or a sheet of thin paper) a short distance from his mouth, and then say the words in each list below distinctly. He will *feel* the air on his hand or see the paper move when *wh* is uttered correctly.



Ex. — The *w* sound — we, were, wear, woe; *wh* sound — when, where, which, whence, wheeze, whip, whoop, whoa, whither, whey.

z — is a continuous voice sound, as in *zeal, zone, maze*.

It is produced in the forward part of the mouth by the tongue and the hard palate.

z = *s* and is represented by *s* in *easy, his*.

z in *azure* sounds like *zh*.

Ex. — The *z* sound — buzz, dizzy, size, frozen, maze; *zh* sound — azure, leisure, measure, usual.

zh — is a voiced sound produced at the back of the mouth by the tongue and the hard palate.

r — as in *rear, row*, is a voice sound.



It is produced by the tongue, the tip of which is curled backward, near the hard palate. The breath escapes at the sides. When the tip of the tongue vibrates it produces the trill or rough *r*, which may be produced before, but never after, a vowel heard in the same syllable.

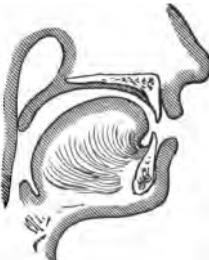


Ex. — Rill, rip, rare, rust, rot, leer, care, purr, horror, ragged, rascal, ran, round, rocks.



y — as in *year, you, young*, is a voice sound.

It is produced by raising the arch of the tongue to the roof of the mouth, as when uttering *ē* (*eve*), but so closely as somewhat to obstruct the passage of the voice.



Ex. — Yet, yarn, you, year, yearn, young.

y as a vowel.

ȳ as *i* in *defy, fly, style*.

ȳ as *ȳ* in *nymph, lyric*.

ȳ as *i* in *myrrh, myrtle*.

ȳ as *i* in *hyena*.

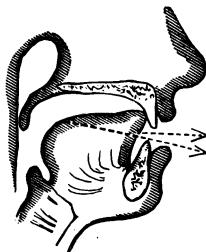
l — is a voice consonant.



It is produced by raising the point of the tongue against the hard palate, the voice being allowed to escape at the sides of the tongue.

It is liquid in *low, lie, ill, bell*.

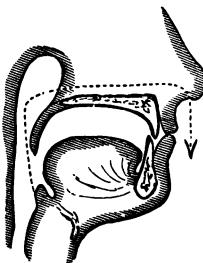
It is explosive in *battle, pickle, bustle*.



Ex. — Lid, fill, lane, bale, loyal, boil, loan, roll.

m — as in *me, mine*, is a nasal consonant.

The organs have the same positions as for *b* or *p*, but the sound passes through the nose. Lip pressure is necessary.



Ex. — Seem, tame, men, man, mute, me, mate, hem, ham, home.

n — as in *no, nine*, is a nasal.

The tongue and lips are in the same positions as in producing *t* and *d*, but they allow the voice to pass through the nose.

Ex. — Nail, need, pin, pane, none, snow, inn, change.

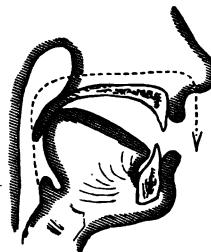
Device. — Teach the children to make the “wax-doll mouth” showing two front teeth, and say *n*.

ng — is a simple sound; the sound of neither *n* nor *g* is heard.

This sound is produced by contact between the soft palate and the back of the tongue, with a free passage between the soft palate and the wall of the pharynx, and the passage through the nose open.

Device. — The child closes one nostril and says *singing — ringing*. This helps him to realize the nasal character of the sound.

Ex. — Fling, slang, bring, rang, ring, wrong.



JAMES OTIS'S COLONIAL SERIES

Calvert of Maryland

Richard of Jamestown

Mary of Plymouth

Ruth of Boston

Peter of New Amsterdam

Stephen of Philadelphia

Price, each, 35 cents. For grades 3-5

DON'T you remember the "Toby Tyler" stories, which appeared some years ago in "Harper's Young People"? And don't you remember how impatiently boys and girls looked forward to the next issue merely because of those tales? Stories like those mean something to children and make an impression.

¶ Here are six new stories by the same author, James Otis, the first he has ever written for schools. They are just as fascinating as his earlier ones. They are stories and yet they are histories. Their viewpoint is entirely original, the story of each settlement being told by one of the children living in the colony. For this reason only such incidents as a child might notice, or learn by hearsay, are introduced—but all such incidents are, as far as possible, historical facts and together they present a delightfully graphic and comprehensive description of the daily life of the early colonists.

¶ The style in which the children tell the stories reads as charmingly as that of a fairy tale, and abounds in quaint humor and in wholesome, old-fashioned philosophy.

¶ Each book is profusely illustrated with pen and ink drawings that not only add to its artistic attractiveness, but will be found a genuine aid to the child's imagination in reproducing for him realistic glimpses into a home-life of long ago.

¶ There is no better way for your pupils to learn about the beginning of our country. The books are just as well suited to libraries and home use. Write us about them.

A M E R I C A N B O O K C O M P A N Y

HISTORICAL READERS

By H. A. GUERBER

Story of the Thirteen Colonies	\$0.65
Story of the Great Republic . . . . .	.65
Story of the English . . . . .	.65
Story of Old France . . . . .	.65
Story of Modern France . . . . .	.65
Story of the Chosen People . . . . .	.60
Story of the Greeks . . . . .	.60
Story of the Romans . . . . .	.60

ALTHOUGH these popular books are intended primarily for supplementary reading, they will be found quite as valuable in adding life and interest to the formal study of history. Beginning with the fifth school year, they can be used with profit in any of the upper grammar grades.

¶ In these volumes the history of some of the world's peoples has taken the form of stories in which the principal events are centered about the lives of great men of all times. Throughout the attempt has been made to give in simple, forceful language an authentic account of famous deeds, and to present a stirring and lifelike picture of life and customs. Strictly military and political history have never been emphasized.

¶ No pains has been spared to interest boys and girls, to impart useful information, and to provide valuable lessons of patriotism, truthfulness, courage, patience, honesty, and industry, which will make them good men and women. Many incidents and anecdotes, not included in larger works, are interspersed among the stories, because they are so frequently used in art and literature that familiarity with them is indispensable. The illustrations are unusually good.

¶ The author's *Myths of Greece and Rome*, *Myths of Northern Lands*, and *Legends of the Middle Ages*, each, price \$1.50, present a fascinating account of those wonderful legends and tales of mythology which should be known to everyone. Seventh and eighth year pupils will delight in them.

AMERICAN BOOK COMPANY

SUPPLEMENTARY READING

By EDWARD EGGLESTON

STORIES OF GREAT AMERICANS FOR LITTLE AMERICANS. \$0.40

THIS book is eminently suited to second year pupils. Not only does it make learning to read an easy task, but it provides matter which is stimulating and enjoyable. By means of interesting personal anecdotes, the child is made familiar with the history of our country and some of its leading figures. Famous warriors and patriots, statesmen, discoverers, inventors, men of science and letters, find a place in these tales. Some of the stories should be known to every American, because they have become a kind of national folk-lore. The words are not too difficult, while the sentences and paragraphs are short.

STORIES OF AMERICAN LIFE AND ADVENTURE. \$0.50

HERE are presented for third year pupils exciting stories which tell of the adventurous pioneer life of this country, and which show why the national character is distinguished by traits of quick-wittedness, humor, self-reliance, love of liberty, and democratic feeling. These historical anecdotes include stories of Indian life, of frontier peril and escape, of adventures with the pirates of Colonial times, of daring Revolutionary feats, of dangerous whaling voyages, of scientific explorations, and of personal encounters with savages and wild beasts. With them are intermingled sketches of the homes, the food and drink, the birds and animals, the schools, and the children's plays of other times.

AMERICAN BOOK COMPANY

ATTRACTIVE FAIRY TALES

NIXON-ROULET'S JAPANESE FOLK STORIES
AND FAIRY TALES 40 cents

THIS is intended for supplementary reading in the fourth and fifth years. It is a collection of thirty-four popular stories from the mythology and folk-lore of Japan, few of which have ever before been told in English. They are here retold in a simple and pleasing manner, which is well adapted to interest children in the strange and unfamiliar fairy tales of the Land of the Rising Sun. A noteworthy feature of the book is that each story is illustrated by a full-page picture drawn by a Japanese artist, lending a peculiar charm to the volume, and distinguishing it as something new in school book literature.

DAVIS AND CHOW LEUNG'S CHINESE FABLES
AND FOLK STORIES 40 cents

ADAPTED for the third and fourth years of school. It has hitherto been an accepted belief that Chinese literature does not possess the fable, and, consequently, the examples given in this book, which are familiar to the children of China, are of special interest. In retelling these delightful stories of Chinese home and school life, the authors have been most successful in preserving their original color and charm. The tales show the different phases of Oriental character and habits of thought, and will help toward a better understanding and appreciation of Chinese character. The illustrations are from drawings by native artists.

AMERICAN BOOK COMPANY

HUNT'S PROGRESSIVE COURSE IN SPELLING

Complete	\$0.20
Part One. For Third, Fourth, and Fifth Grades . . . . .	.15
Part Two. For Sixth, Seventh, and Eighth Grades . . . . .	.15

THE purpose of this book is to assist the pupil in using words correctly in any one of three relations, viz.: in speech, in oral reading, and in written composition. Its exercises recognize the laws of association, and provide a systematic drill in orthography, orthoepy, word-building, word-analysis, and other phases of word-study.

¶ The vocabulary of the book is made up of words used by the pupil in his other studies, and in his every-day experience. The work is clearly laid out and graded; reviews are amply provided, both by duplication and by dictation work.

¶ PART ONE contains a vocabulary of some 4,000 word-forms in common use, selected and graded with great care. The arrangement is such that there is afforded a variety of exercises, each containing an average of 20 words. The phonetic, the topical, the grammatical, and the antithetic and synonymous methods have received special treatment. Dictation exercises, including memory gems, illustrative sentences, and reviews, are also given.

¶ PART TWO includes a vocabulary of about 5,000 word-forms, the exercises being devoted to topical lessons, phonetic drills, pronouncing drill, grammatical forms, synonyms and antonyms, applications of rules of spelling, drill on homophones, word-building and word-analysis, words the derivation of which is indicated, and derivatives from Latin and Greek roots. Great emphasis is laid on prefixes and suffixes, the origin of words, and pronunciation.

AMERICAN BOOK COMPANY

SPENCERS' PRACTICAL WRITING

By PLATT R. SPENCER'S SONS

Books 1, 2, 3, 4, 5, 6, 7, and 8 Per dozen, \$0.60

SPENCERS' PRACTICAL WRITING has been devised because of the distinct and wide-spread reaction from the use of vertical writing in schools. It is thoroughly up-to-date, embodying all the advantages of the old and of the new. Each word can be written by one continuous movement of the pen.

¶ The books teach a plain, practical hand, moderate in slant, and free from ornamental curves, shades, and meaningless lines. The stem letters are long enough to be clear and unmistakable. The capitals are about two spaces in height.

¶ The copies begin with words and gradually develop into sentences. The letters, both large and small, are taught systematically. In the first two books the writing is somewhat larger than is customary because it is more easily learned by young children. These books also contain many illustrations in outline. The ruling is very simple.

¶ Instruction is afforded showing how the pupil should sit at the desk, and hold the pen and paper. A series of drill movement exercises, thirty-three in number, with directions for their use, accompanies each book.

SPENCERIAN PRACTICAL WRITING SPELLER
Per dozen, \$0.48

THIS simple, inexpensive device provides abundant drill in writing words. At the same time it trains pupils to form their copies in accordance with the most modern and popular system of penmanship, and saves much valuable time for both teacher and pupil.

AMERICAN BOOK COMPANY

STEPS IN ENGLISH

By A. C. McLEAN, A.M., Principal of Luckey School,
Pittsburg; THOMAS C. BLAISDELL, A.M., Pro-
fessor of English, Fifth Avenue Normal High School,
Pittsburg; and JOHN MORROW, Superintendent of
Schools, Allegheny, Pa.

Book One. For third, fourth, and fifth years	\$0.40
Book Two. For sixth, seventh, and eighth years . . . . .	.60

THIS series presents a new method of teaching language which is in marked contrast with the antiquated systems in vogue a generation ago. The books meet modern conditions in every respect, and teach the child how to express his thoughts in language rather than furnish an undue amount of grammar and rules.

¶ From the start the attempt has been made to base the work on subjects in which the child is genuinely interested. Lessons in writing language are employed simultaneously with those in conversation, while picture-study, the study of literary selections, and letter-writing are presented at frequent intervals. The lessons are of a proper length, well arranged, and well graded. The books mark out the daily work for the teacher in a clearly defined manner by telling him what to do, and when to do it. Many unique mechanical devices, *e. g.*, a labor-saving method of correcting papers, a graphic system of diagramming, etc., form a valuable feature of the work.

¶ These books are unlike any other series now on the market. They do not shoot over the heads of the pupils, nor do they show a marked effort in writing down to the supposed level of young minds. They do not contain too much technical grammar, nor are they filled with what is sentimental and meaningless. No exaggerated attention is given to analyzing by diagramming, and to exceptions to ordinary rules, which have proved so unsatisfactory.

AMERICAN BOOK COMPANY

DAVISON'S HEALTH SERIES

By ALVIN DAVISON, M.S., A.M., Ph.D., Professor of
Biology in Lafayette College.

Human Body and Health:

Elementary, \$0.40 Intermediate, \$0.50 Advanced. \$0.80

Health Lessons:

Book One \$0.35 Book Two \$0.60

THE object of these books is to promote health and prevent disease; and at the same time to do it in such a way as will appeal to the interest of boys and girls, and fix in their minds the essentials of right living. They are books of real service, which teach mainly the lessons of healthful, sanitary living, and the prevention of disease, which do not waste time on the names of bones and organs, which furnish information that everyone ought to know, and which are both practical in their application and interesting in their presentation.

¶ These books make clear:

¶ That the teaching of physiology in our schools can be made more vital and serviceable to humanity.

¶ That anatomy and physiology are of little value to young people, unless they help them to practice in their daily lives the teachings of hygiene and sanitation.

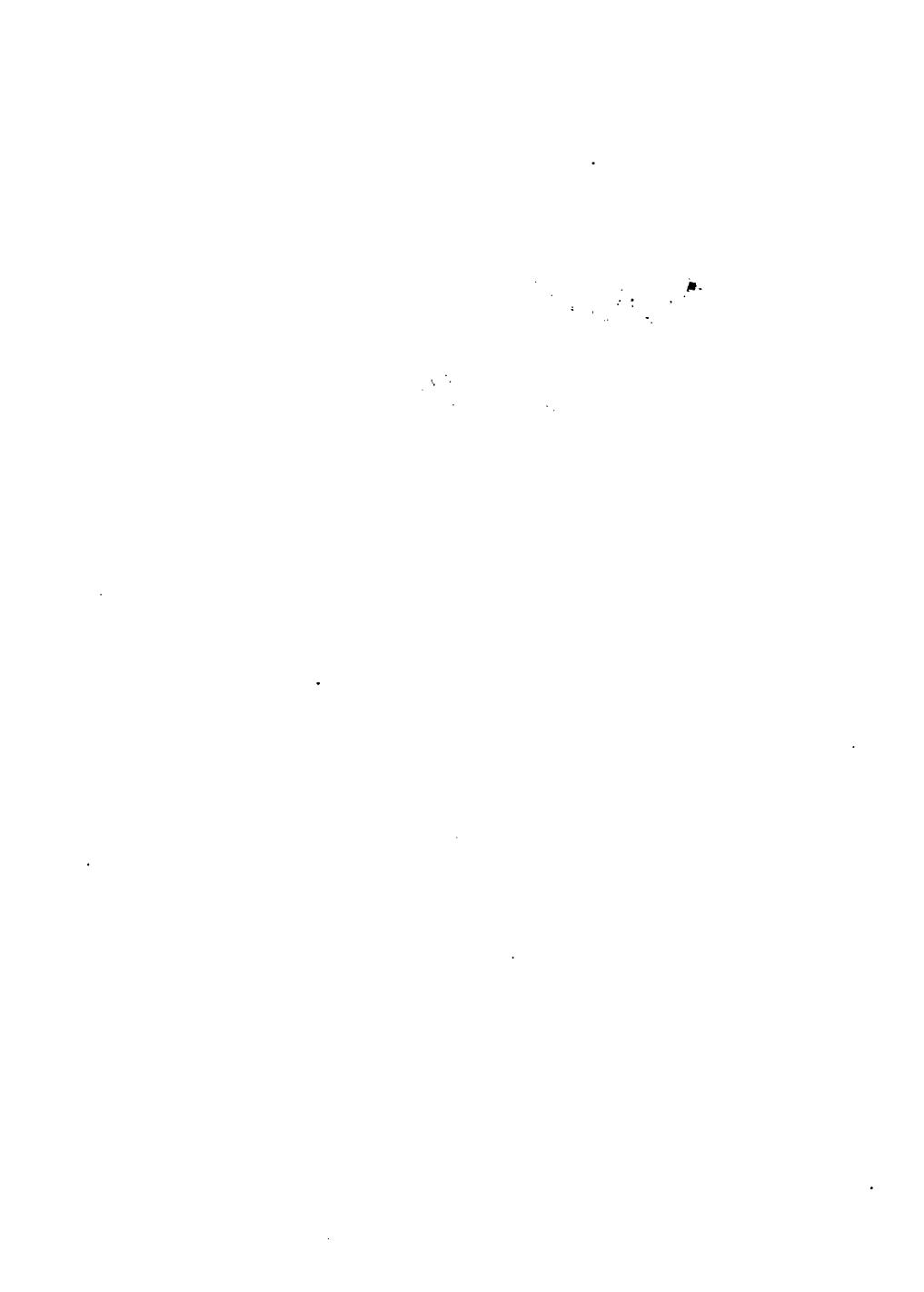
¶ That both personal and public health can be improved by teaching certain basal truths, thus decreasing the death rate, now so large from a general ignorance of common diseases.

¶ That such instruction should show how these diseases, colds, pneumonia, tuberculosis, typhoid fever, diphtheria, and malaria are contracted and how they can be prevented.

¶ That the foundation for much of the illness in later life is laid by the boy and girl during school years, and that instruction which helps the pupils to understand the care of the body, and the true value of fresh air, proper food, exercise, and cleanliness, will add much to the wealth of a nation and the happiness of its people.

AMERICAN BOOK COMPANY





~~10 APR 1966~~

CANCELLED
10 OCT '65 H
534-037
CANCELLED

